



# THE PACIFIC COAST ARCHITECT



A MONTHLY JOURNAL FOR THE  
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VOLUME 5

JUNE, 1913

NUMBER 3

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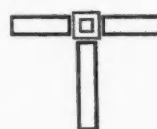
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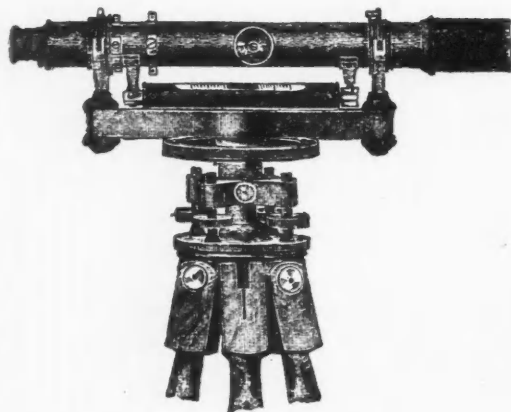
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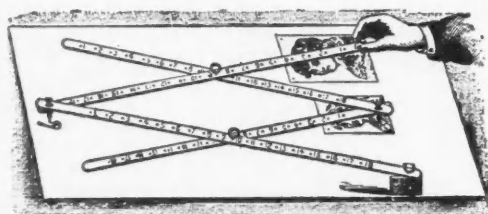
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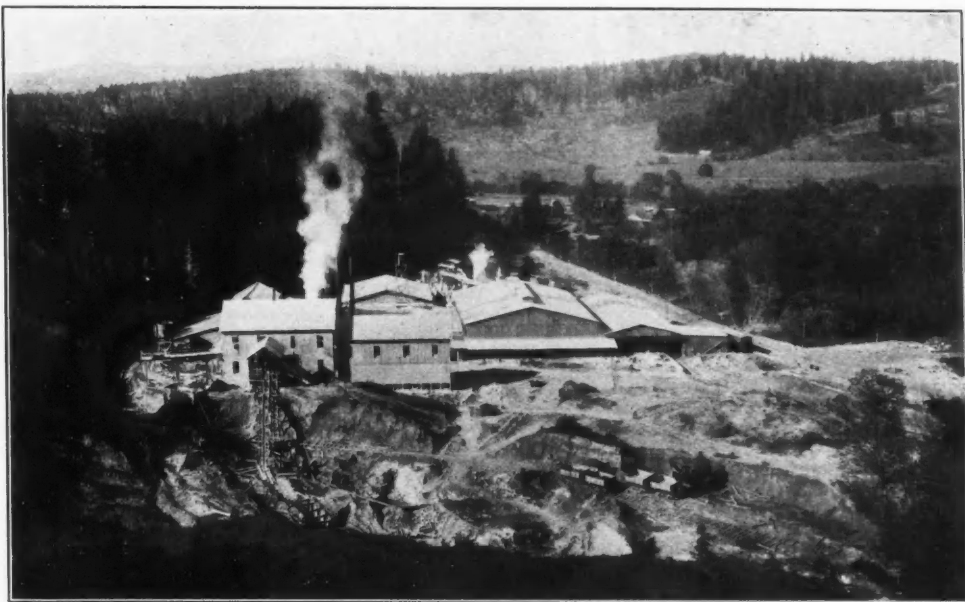
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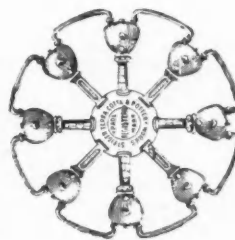
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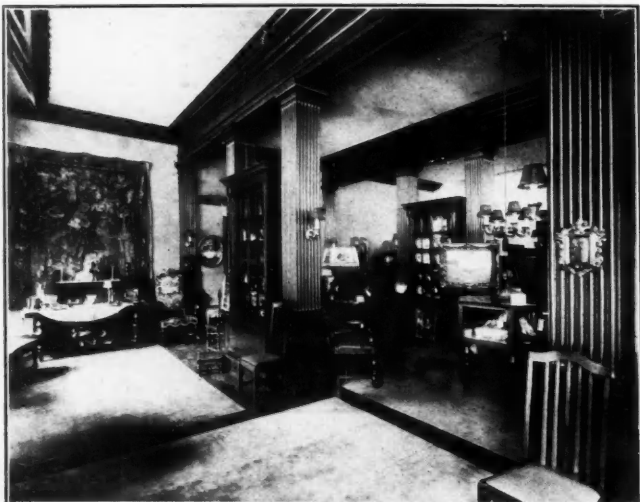


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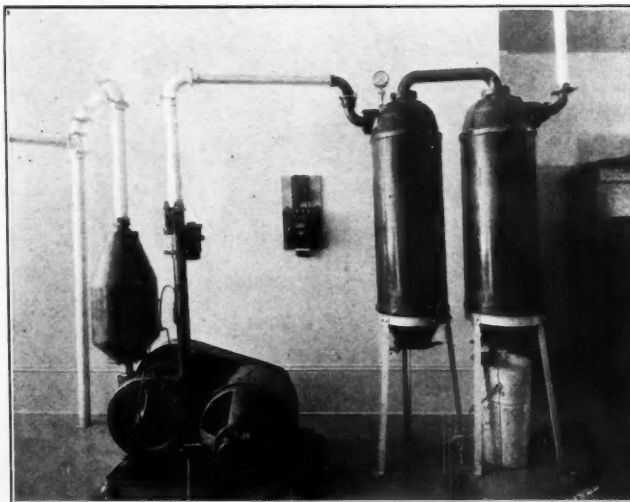
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The Editor will be pleased to consider contributions of interest to the readers of this publication. When payment for same is desired this fact should be stated. Self addressed envelopes must accompany all such contributions.

ADVERTISING RATES ON APPLICATION

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## Current Comment

Seattle is shipping sand to Honolulu to be used in concrete.

\*\*\*

The highest chimney is in Glasgow, Scotland, and is 474 feet high.

\*\*\*

Architecture is made the subject of this beautiful metaphor: "Architecture is frozen music."

\*\*\*

The compasses of ships making port at New York, are claimed to be affected by the big steel buildings there.

\*\*\*

To overcome frost in the ground, so as to permit excavation for sewers, unslaked lime has been successfully used at West Liberty, Iowa.

\*\*\*

By means of machinery to vibrate the surface of freshly laid concrete pavements crushed granite is forced into them to strengthen them by a Texas inventor.

\*\*\*

Professor G. A. Reisner, of Harvard, reports that he is solving the mystery of the Sphinx. He has found a temple in the head, 14 by 60 feet, connecting with another temple lower down.

\*\*\*

Charlottenburg, a suburb of Berlin, has a novel four-story building to accommodate the horses of its street-cleaning department. Inclined planes placed at an easy angle on the exterior, enable the horses to reach their quarters.

A man in Guthrie, Oklahoma, has built a three-story house, circular in form, presenting the general appearance of a cone, each story being smaller than the one beneath. The three rooms on the first floor are shaped like sections of a pie.

\*\*\*

The recent tornado at Omaha proved a striking illustration of the necessity to enforce solid construction in buildings. Flimsy structures went down like houses of cards. Had there been more solidly constructed buildings, there would have been less devastation.

\*\*\*

The temperature of an oxyacetylene torch equals nearly that of the electric arc—6000 degrees Fahrenheit. The torch is being used with great effect in wrecking concrete buildings in Chicago. The intense heat disintegrates the concrete into globules, which run, similar to water.

\*\*\*

## Salem's Building Record

Salem, Oregon, expended \$864,000 in building improvements last year, which exceeded all previous records. During the first four months of 1913 the total value of new buildings is placed at \$143,000. There is much activity along this line, and conservative estimates are to the effect that the 1913 total will approximate \$1,000,000.

\*\*\*

## Seattle Company Invades Portland

The properties of the Western Clay Company, Portland, have been purchased by the Denny-Renton Clay & Coal Company, of Seattle. Blaine R. Smith, a pioneer in the clay industry, will remain with the new concern as manager. The sales manager is Dan J. Maher, and Harold S. Smith will be superintendent of the factories located in Portland and at Vancouver, Washington.

\*\*\*

## Compliments Portland's Building Inspector

A high compliment was recently paid Building Inspector Plummer, of Portland, by the Building Inspector of Louisville, Ky. A letter from the latter states that the Portland official's office performs more work, according to the size of the force employed, than does any other similar department in the United States. The Louisville official is desirous of learning the methods employed in Portland, which make so largely for success. In a letter he congratulated Building Inspector Plummer for the excellent showing made by his department in 1913.

### Building Statistics Western Cities for April

*The American Contractor*, of Chicago, recently compiled building statistics from 64 of the more prominent cities of the United States, covering the month of April. For the entire country there was not as heavy a volume of business as for April, 1912, when the grand total of \$83,042,205 was reached, while for April, 1913, the amount was \$78,188,540. This is a reduction of but 6 per cent, which, when distributed among the cities named in the compilation, makes the average reduction very small. That Portland, Oregon, should show a gain of 27½ per cent, is reassuring. We glean the following relative to western cities:

Oakland, \$652,490, as compared with \$742,788 last April.

Portland, \$2,887,885, as compared with \$2,305,936 last April.

Salt Lake City, \$277,151, as compared with \$192,350 last April.

San Francisco, \$3,152,020, as compared with \$1,916,659 last April.

Seattle, \$840,595, as compared with \$1,235,230 last April.

Spokane, \$198,363, as compared with \$193,910 last April.

Tacoma, \$160,759, as compared with \$124,607 last April.

The figures for the first four months of 1913 and 1912 for the foregoing cities show the following:

Oakland—1913, \$2,645,975; 1912, \$2,261,219.

Portland—1913, \$5,591,230; 1912, \$6,093,176.

Salt Lake City—1913, \$659,215; 1912, \$583,640.

San Francisco—1913, \$8,438,000; 1912, \$8,144,308.

Seattle—1913, \$3,638,780; 1912, \$3,313,000.

Spokane—1913, \$431,076; 1912, \$748,470.

Tacoma—1913, \$2,048,756; 1912, \$1,427,013.

\*\*\*

### Architect Selected for One Million Dollar Alameda County Infirmary Building

The jury of architects, physicians and supervisors on June 10 announced the selection of Charles Peter Weeks, Mutual Bank Bldg., San Francisco, as the architect for the \$1,000,000 group of buildings for the Alameda County Infirmary. The selection was made by the jury after several days' deliberation. Twenty-four sets of plans were received and in addition to awarding first prize to Mr. Weeks, which carries with it a commission of six per cent of the cost of the buildings and \$5,000 cash, the judges awarded ten prizes of \$1,000 each to the following:

J. J. Donovan, Oakland; W. H. Ratcliff, Jr., Berkeley; Kenneth MacDonald, Jr., Righetti & Headman, William Mooser, Leo J. Devlin, O'Brien & Warner, A. R. Widdowson Co., of San Francisco; C. W. Dickey, Oakland, and Ellis F. Lawrence, Portland, Ore.

Architect Weeks' plans call for a group of Class A buildings of one, two and three stories each, with an administration building in the center and the various wards and hospital buildings arranged in a semi-circle. The thirteen other contestants were as follows:

Palmer, Hornbestal & Jones and Butler & Redman, of New York; Walter D. Reed, Ivan Satterlee and Tarlof Camizon, of Oakland; Cheeseborough & Van Eton, Salt Lake; Maybeck & White, Paff & Co., Dolliver & Barth, Ralph Warner Hart, Ward & Blohme, Mitchell & Hodges, John Bauer, all of San Francisco.

### Architects Who Will Decide on California's Best School Buildings

A rather difficult task has been assigned to a committee of California architects—that of determining to the satisfaction of the State Superintendent of Public Instruction what constitute the best designed school houses in the cities and counties of the state, the selections to be made from plans and photographs submitted by the various school superintendents and principals. The idea is to provide a useful handbook for schools that contemplate new buildings. The following architects have been chosen by Superintendent Hyatt to pass judgment:

Lewis P. Hobart, chairman, San Francisco; Chas. H. Cheney, secretary, San Francisco; Robert Farquhar, Los Angeles; J. J. Donovan, Oakland; J. W. Woollett, State Architect; Chas. S. Kaiser, Sacramento.

\*\*\*

### Vancouver Architects' Exhibit

The First Annual Exhibition of the Vancouver (B. C.) Chapter of the Society of Architects was opened in the British Columbian city, June 21, 1913, at the Progress Club. A Vancouver paper said well of the event: "As an educational movement and for the development of civic beauty along practical lines, nothing perhaps has ever been undertaken in Vancouver that quite so much absorbs the interest of those interested in architecture and its allied arts."

The exhibition marked a period in the evolution of Vancouver architecture. Quality and beauty, grace and outline, dignity of mass, subtlety of proportion, harmony of color and coherence of composition, were the factors represented by the unity of the public, the architect and the builder, at this exhibition. In these too, were combined public sympathy, the faith of the architect and the loyalty of the builder. A series of evening lectures were given during the exhibit.

\*\*\*

### An Unusual Undertaking

Early in the month an unusual undertaking was successfully carried out at Vancouver, Washington. An 800-ton concrete power station, the property of the Portland Railway, Light & Power Company, was jacked up, placed upon rollers and moved for a distance of more than a mile. It was originally erected by the Mount Hood Power Company, whose properties were later acquired by the Portland Railway, Light & Power Company. In its former location it was useless to the latter company, so it was decided to place it on a new site, at the foot of Main street. Its original cost was \$11,000 and the price of removal was \$5000. The contract was finally let to Andrew D. Moodie, of Portland. It was first propelled to the right-of-way of the Spokane, Portland & Seattle Railroad. There it remained until permission was given by the latter to cross its tracks and to temporarily clear away a 50-ton wooden span extending across Reserve street. So rapidly did the contractors perform their work, that within less than an hour after the span was taken away, the building had safely crossed its right-of-way. The span was vertically elevated by means of cranes and cables and was afterwards lowered again to its former position. There was not the slightest hitch or mishap in either process. The building included huge transformers, oil cut-outs and other mechanical contrivances.

### Third Annual Exhibition of the Architectural League of the Pacific Coast and Fifth Exhibition of the Portland Architectural Club at Portland, Oregon, June 2-21, 1913

During the early days of the month, and while the Portland Rose Festival was at full swing, practically the entire eighth floor of the great Lipman, Wolfe & Company building was given over to a most notable event. It comprised the third annual convention of The Architectural League of the Pacific Coast and the fifth exhibition of the Portland Architectural Club. It was by far one of the best and most comprehensive exhibits ever shown in this section of the country.

The exhibit opened Monday, June 9, to continue for the period of two weeks. It was a representative display, embodying the better of the more recent work of the Pacific Coast architects.

Competitive drawings of several public buildings were shown by Bliss & Faville of San Francisco, as well as the interior of the Oakland Hotel excited much favorable commendation. Among other work shown, executed by San Francisco architects, were the Masonic Temple, Columbia Theatre, Liverpool & London Insurance building, etc. The Crocker residence, the D. O. Mills Bank in Sacramento and some work for the San Francisco Water Commission, were shown by Willis Polk, of the Bay City. Much interest was shown by visitors in photographs of the Panama Exposition drawings. Other architects making exhibits were B. G. McDougal, L. B. Dutton & Co., Walter H. Parker, George W. Kelham, Bakewell & Brown, Fabre & Bearwald.

The features of setting and landscape work was exemplified in the photographs of Southern California residences, displayed by Elmer Gray and Myron Hunt. The drawings of the Little Theatre, Los Angeles, by Morgan, Walls & Morgan, proved attractive, as did also the drawings by Withey & Davis, Thomas F. Powers and S. B. Marston of handsome homes in Los Angeles and Pasadena.

The hearty co-operation of California, Washington and Oregon architects was most gratifying. The representative work from Seattle architects was shown in the following:

W. Marbury Somervell, Queen Anne Branch Library and Mr. Somervell's country house and grounds; Howells & Stokes, Metropolitan Theatre; John Graham, Faruya building and the Bon Marche; Somervell & Putnam, the Bank of Ottawa, Vancouver Club, Railway Hotel, British Columbia Electric Company's building and the proposed park scheme for the City of Vancouver—all high types of work in the British Columbia city.

Several fine houses were shown by Wilcox & Sayward as well as the Washington Park aqueduct. Carl F. Gould, Wilson and Loveless and Willatzen & Byrne exhibited some excellent houses. William W. Keellogg presented attractive interior views of fireplaces, tiling and other work.

From Tacoma, Heath & Gove showed school buildings, Bullard & Hill a Museum of Arts, and M. B. Potter and Dugan & Lewis, residences.

Cutter & Malmgren, of Spokane, exhibited photographs of the stately home of Chester Thorne; Keith & Whitehouse, the Spokane Country Club; C. Harvey Smith, apartment houses and residences. The firm of Wilder & White, who competed and won, exhibited its successful drawings for the Washington State Capitol group at Olympia. The

drawings also of the other competitors, Bliss & Faville and W. Marbury Somervell, were on exhibition.

Among the exhibits concerning Portland were a portion of the Greater Portland Plans, by E. H. Bennett, of Chicago. Three building architects from Portland, now students in the Massachusetts Institute of Technology, together with one other student there, had an exhibit of their school work.

The art school of the Portland Art Association presented an attractive exhibition of paintings and drawings from life. These exemplified the work of the composition class. The \$1000 scholarship prize drawings of the Pacific Coast League of Architects attracted a great deal of interest.

Among the Portland architects exhibiting were these: F. A. Naramore, Lloyd Dittrich, Russel E. Collins, John Bauman, Roy Wright, Charles C. Rich, Emil Schacht & Son, Lazarus & Logan, Bennes & Hendricks, John G. Wilson, Aaron Gould, Tourtellotte & Hummel, Bridges & Weber, George Foote Dunham, Gardner Manning Gale, Wm. J. Kratz, F. A. Burton, Lewis E. Macomber, Ernst Kroner, J. Terry Wilding, Johnson & Mayer, Sutton & Whitney, Albert Sutton, Lawrence & Holford, William G. Holford, Ellis F. Lawrence, Lewis I. Thompson, Otto Kleeman, David C. Lewis, D. L. Williams, Jacobberger & Smith, Whidden & Lewis, Whitehouse & Fouilhoux, Doyle, Patterson & Beach.

A three-day session of the Convention of the Pacific Coast League of Architects opened Tuesday, June 10. The Portland Architectural Club rooms were headquarters.

On the opening day of the convention, President Ellis F. Lawrence submitted his annual report, covering the work accomplished by the Architectural League of the Pacific Coast during the past year. He earnestly advised that the educational work, so fruitful in results, be continued. He took as a favorable indication, the steady and vigorous growth in the number of students enrolled and those working in the several Western ateliers. These have increased from 141 in 1912 to more than 200.

Thirty-six students participated with preliminary sketches, 13 completed final drawings in the \$1000 prize offered by the League.

Chandler I. Harrison, of San Francisco, won the annual prize, choosing as his subject, "A Building for the Supreme Court of the United States."

In a communication from Charles R. Alden, Director of Works of the Panama-Pacific Exposition, San Francisco, touching upon the practical application of city-planning, he said, among other things:

"The architect, by virtue of his profession, has the vision of the city sensible, practical and beautiful. The architects of the Coast have already applied this gift to the public service in securing city plans embodying these things. It is this opportunity that is presented to the League."

Following the suggestions, a resolution was adopted to appoint a civic development committee, of which Mr. Alden will probably become chairman, the other members being drawn from Pacific Coast cities having city plan projects under consideration. Such a committee would become a



valuable auxiliary in the gathering of data and statistics, lantern slides, literature, etc., available for publicity work.

At Tuesday's session Professor Perry of the University of California suggested that schools be established at Seattle, Portland and San Francisco, to carry out the educational idea for architectural students. Each might award prizes to atelier students for their projects, and thus aid in the completion of art training. This did not signify a divorce from the Beaux Arts Society of Architects of New York, he explained, but a working in conjunction therewith. He declared that in the founding of numerous ateliers, much advancement would be made, because the teacher often learned tenfold as much as the student. He referred to the Ecole des Beaux Arts of Paris, the American Society of Beaux Arts Architects and the School of Architecture at the University of California. He outlined their advantages, making the Ecole des Beaux Arts the premier of all, though each had its peculiar advantages.

Professor Perry was ably seconded by Professor Duval of the Oregon Agricultural College, who reviewed his efforts to secure an Architectural course for his institution. Then followed a general discussion.

The visiting architects were given an automobile trip to Chanticleer at Rooster Rock, on the Columbia, succeeded by a luncheon at the Automobile Club. Then came a baseball game at the Waverly Club with a six o'clock dinner, followed by the return to the city in the launch *Eva*, in time to witness the electrical parade of the Rose Carnival, in the evening.

Wednesday, June 12, was the final day of the convention. In the evening it was formally brought to a close with a banquet at the Hotel Oregon. Seattle was chosen as the place of meeting for the League next year. A League manager will be selected for exhibits, but definite action was not taken until other cities report as to the manner in which such matters are conducted. Officers chosen for the ensuing year were: Carl S. Gould, of Seattle, president; Myron Hunt, of Los Angeles, vice-president; J. S. Cote, of Seattle, secretary, and W. C. Hayes, of San Francisco, treasurer.

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### Giving a Brick Man Credit

One of the things that does much to help encourage a man in any effort is to receive proper credit or recognition for his work. Therefore the brick manufacturers should appreciate the attitude taken by Architect Arthur F. Woltersdorf, of Chicago, who in his talk on the advancement of brick architecture at the B. B. A. annual meeting gave the brick man credit for more of the good work in the way of advancing architecture, especially in the ordinary home, than the architect. He did not go into details of any great length as to how and where the brick men deserve credit, but all those who have been boosting brick for home building in their community know pretty well how they have helped the cause along by printing pictures of attractive designs in brick houses and in suggestive plans that embody both beauty and utility without extravagant cost. This encouragement from the architect should stimulate even greater effort on the part of brick manufacturers. It shows what they have done and what they can do, and that already their efforts are being recognized, so let us make this but the beginning of a great work that is to be carried on through years and years and ages and ages until when a man thinks of building a home he will just naturally think of brick, and when thinking of a brick home will be inspired to add such elements of beauty as will make and keep it attractive as well as the most permanent.

### Trenchant Pen of Fitch on American Art

George Fitch, the well-known syndicate humorist, turned his pen to the subject of "Architecture" recently with this result:

"Architecture," wrote Mr. Fitch, "is the art of designing a building which will not only be handsome today, but will be handsome fifty years hence, when the styles have changed.

"There are thousands of handsome structures in America today, but that is largely because we have gotten used to them. There are also thousands of middle-aged buildings which cause the casual observer to sigh for a pair of blinders. Most of these buildings were handsome when they were designed, but the people have recovered from the taste which allowed them to admire their particular varieties of warts, protuberances, bulges, fret work, low-browed porches, and jig-sawed jamborees.

"Architecture is one of the noblest of callings because it produces beauty which makes glad the eye from century to century. The patient architects who designed the cathedrals of Europe eight hundred years ago for two shillings per day have long been dust, but people still travel thousands of miles to view their work and to grow and expand esthetically while gazing into the soaring vaults or pillared naves.

"America is full of frame houses designed by occupants of some violent ward; of modest homes designed by a cutter of cheese; and of mud-colored railroad stations built by a barn-builder who has fallen from his high calling. In time the men who perpetrate these things die but the buildings live on in spite of our beneficently high fire losses.

"After a good architect has lived around these things for a while he renounces his citizenship with a throbbing cry of pain and flees to Rome to live among the ruins of 2000 years ago when they tried architects for their buildings and hanged them if they didn't suit.

\*\*\*

### Will Build New Plant

President O. E. Heintz, of the Pacific Iron Works, announces that within six months the plant will be moved to a new site from its present location at the east end of the Burnside bridge. The company has purchased a six-acre tract on the north side of Sullivan's Gulch at East Twentyninth street, east of the plant of the Doernbecher furniture factory. Here it will erect a steel structural shop 600x60; machine shops, 200x60, and a pattern shop, 50x100. When the new plant is established, the capacity of the Pacific Iron Works will be doubled, and three times as many men employed. The Pacific Iron Works has occupied its present site for 16 years. Under Mr. Heintz' able management it has steadily advanced, and is one of the best known plants of its kind on the Pacific Coast.

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### Northwestern Summer Festivals

In line with the effort now making to advertise the Pacific Northwest as the Playground of America, the O.-W. R. & N. Co.'s General Passenger Department has issued a beautifully illustrated folder. It calls attention to the following events: Rose Festival, Portland, June 9-14; Pow Wow, Spokane, June 16-21; Montamara Festo, Tacoma, July 4-8; Golden Potlatch, Seattle, July 16-19.



### The Laying of a Tile Floor

Makers of floor tiling are frequently asked by customers for directions for laying the tile, and according to Charles Hilf, in the *American Architect*, the main difficulty in laying a tile floor or border is encountered in doing the work so it does not sound loose or hollow when walking over it. He says there are only a few rules to be observed for best results. These he enumerates as follows: "The tile should be laid upon mortar; about three parts of very coarse sand and one part cement. This mixture should not be too wet, although of sufficient dampness for cement in solution to work up to the top when tile are tapped in place. The mortar bed should be evenly spread so that the four corners of the tile rest firmly, then the tile should be tapped in the center, otherwise there will not be an even bed underneath, causing it to sound hollow. Marble tile cannot be floated as encaustic or ceramic tile, for edges rubbing against each other would chip, hence one tile is laid at a time.

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### California Architectural Commission

A commission to consider the improvement of the architecture and surroundings of all public buildings, whether state, county, municipal or school, has been created by the adoption of Senator Birdsall's concurrent resolution by the State Legislature. Three legislators from each house, and an advisory committee of sculptors, painters and architects are to constitute the commission. The bill provides as follows:

#### SENATE CONCURRENT RESOLUTION NO. 16

*Relative to the Appointment of a Committee of the Legislature to Consist of Three Senators and Three Assemblymen, Which Committee Shall Have Power to Appoint an Advisory Committee of Architects, Sculptors and Painters to Constitute a Commission with a View of Reporting to the Governor Ways and Means of Improving the Standard of Architecture and Painting in the Furnishing, Decoration, Repair and Construction of All State, County, School and Municipal Buildings, Grounds and Public Works Throughout This State.*

Whereas, The state and various counties, municipality and school districts thereof have from time to time expended large sums of public moneys for the furnishing, decorating, repairing and construction of various public buildings, structures, works, and grounds; and,

Whereas, Said expenditures have in the past been made without reference to maintaining a definite high standard of architecture, sculpture, and painting; and,

Whereas, The results obtained for such expenditures in many instances, from lack of proper advice or complete investigation, are inadequately planned and much below what the people of this civilized state are entitled to receive; and,

Whereas, The State of California, with its rich heritage of climate and all inspiring scenery is pregnant with an art that should rival ancient Greece and Italy; and,

Whereas, The citizens of this state by their labor and industry, and by the early establishment of an unequalled educational system have advanced to a culture which decries the unprofitable and unsightly perpetuation of the makeshifts and temporary and hasty structures which in pioneer times were necessary; and,

Whereas, The citizens of this state are entitled to the development of standards of architecture, sculpture and painting equal to, if not better, than those existing in the eastern and middle western sections of these United States; and,

Whereas, The State of Illinois, the City of New York and other states and municipalities have by the establishment of art commissions and other regulating bodies definitely taken steps to elevate and maintain such standards of architecture, sculpture and painting; now, therefore, be it

Resolved by the Senate of the State of California, the Assembly concurring, that a committee of three senators and three members of the Assembly be appointed by the president pro tem. of the Senate and by the speaker of the Assembly, which committee shall have power and it shall be its duty to appoint as advisory members thereof, three architects, a painter, a sculptor, and a lawyer, all of whom are known for their desire to improve standard of architecture, sculpture and painting, which committee shall constitute a commission to investigate and report to the governor, ways and means of improving and elevating throughout this state, the standard of architecture, sculpture and painting on all state, county, school district and municipal buildings, grounds and public works; and the furnishing, decorating and embellishment thereof; and be it further

Resolved, That said report, together with the recommendations of said commission, shall be filed with the governor at least forty days prior to the convening of the forty-second session of the California State Legislature; and be it further

Resolved, That the investigations and report of said commission shall be conducted and made without expense to the state.

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### Advocates Laying Walls in Cement

The "reckless caprice" of whirling storms, so often figuring in current description, disappears before the trained observer, says the *Engineering News*. The madness of the storm is discovered to be essentially methodical. Except in a few cases, buildings moved from their foundations (at Omaha) were rotated in a direction opposite to that of the hands of a clock. And the great prime destructive force of the tornado is not the impact of whirling air. It is the explosive force of air confined.

A tornado is the low pressure center of a great, inrushing whirl of air. When the part vacuum which the storm carries at its heart envelops a building the air within the building presses outward. Windows are great safety valves. Buildings with large auditoriums suffer more than those with small rooms. Solid walls suffer relatively little, but brick walls with an air space between courses are split by the explosive force of the confined air. Mortar-laid walls go down where cement resists.

Recommendations for tornado-proof construction are somewhat as follows:

Lay all walls in cement.

Do not leave air spaces in brick walls.

Provide ample window space.

Tie buildings to foundations and roofs to walls. The outrushing air follows the easiest path. It pays to have the windows blown out rather than to have the roof lifted to equalize the wind pressure and then dropped back upon the house, or the house itself lifted from its foundations by the upbulge of the confined air in the basement.

Use diagonal bracing wherever possible.

Since these are counsels of good building sense, irrespective of the peculiar stresses of tornadoes, it will surely pay architects and engineers to take them seriously into consideration. While it seems probable that nothing can resist the tornado's maximum violence, that violence is exerted in but an insignificant part of the area of a given storm.

## THE BEAUTIFUL HOTEL OAKLAND

BY ATLEE F. HUNT.

Standing not far from the shores of Lake Merritt, the beauty spot of Oakland, California, is the new Hotel Oakland, a monument to the enterprise and civic faith of the people of the city. There is no hostelry which has the same unique history, no hotel establishment which can boast that it is the gift of the people of a community to "the stranger within the gates" and built for the express purpose of entertaining visitors as the people of that community believe such guests should be entertained.

Any city points with pride to its public buildings, its parks, its business and commercial enterprises as indicative of its growth, and is justified in such pride. Municipal buildings, parks, schools and such like are the product of much campaigning, the voting of bonds during the enthusiasm of a few days or weeks, but the Hotel Oakland represents far more than this. It represents the continued faith of the people of Oakland, not for a few weeks or a few months, but for six long weary years in which there was much to discourage, much to dishearten and many other problems to meet and solve. During these same years many other public matters involving millions of dollars were cared for. Bonds for new school buildings, a new city hall, a municipal auditorium, park land and the improvement of the same, and bonds for the development of the waterfront were voted. In the redemption of such bonds the heaviest burden falls on the large commercial institutions and the large realty holdings. In spite of this, and in spite of the stringent times during and following the financial panic of five years ago, the idea of a magnificent hotel, one which would rank with the finest in the country, was never lost sight of, and those on whom the heaviest burden fell for municipal improvements contributed of their private means in order that the hotel might become a reality.

The building covers nearly two acres in the heart of the city, and is situated near to Lake Merritt, as has been already stated. This lake is fed by the waters of the estuary, an arm of San Francisco bay, and the shores of the lake furnish the big recreation center of the city. Here are tennis courts, bowling greens, flowered walks, a music amphitheatre, and the lake furnishes ample opportunity for rowing, canoeing, yachting and motor-boating. The Hotel Oakland is centrally located for travel of all kinds, and on the direct line of motor tours through Alameda county. San Francisco is thirty minutes from the hostelry, and those who have friends or business in San Francisco are able to live in an establishment which has the very latest equipment and appointments with the best of service, in a city that is noted even in California for its equable climate.

The Hotel Oakland faces the south and is built around three sides of a central floral court, the arrangement of the building being such as to give each of its 450 rooms an outside exposure. Thus the building receives the greatest amount of natural light and warmth possible. The structure is eight stories in height with basement, and above the main floor a wide corridor extends from east to west, and there is another corridor in each wing, which corridors afford easy access to all rooms.

The architecture of the building is Italian Renaissance, and east and west arcades, flanking the main entrance, with their columns, terra cotta urns filled with flowering plants, palms and shrubbery, give a most interesting facade. Two towers rise above the roof of the central portion of the

building and flank a loggia, which gives a view of the southern portion of Oakland and the island city of Alameda. The towers themselves offer a range of vision extending from San Leandro clear around the eastern waterfront, along the estuary to the Berkeley city line. The building is faced with glazed brick of a warm yellow tone and topped with a red tile roof, giving a most pleasing effect.

A wide gravel drive sweeps in front of the imposing main entrance of marble and bronze. Running beneath the second floor cornice of the building are a number of inset medallions of stone which offer a relief to the otherwise plain walls, and wrought iron balconies still further aid in breaking the surface of the building. Above the first floor the portion of the building facing the court sets back so as to destroy the usual perpendicular lines that mark the majority of hotel and commercial buildings. Here, above the main entrance and completing the entire sweep of the front above the arcades, is a roof garden, which adds still further to the artistic effect of the facade.

A decided feature in the construction of the building is the manner in which the entire weight of the upper floors has been carried on giant trusses to the supporting side walls, so that columns on the first floor have been rendered entirely unnecessary, save where they have been called into use for decorative effect.

The entire building is of Class-A construction, absolutely fireproof throughout. Bliss & Faville, the architects, have contributed a great deal to the convenience of the traveling public in the thought and study which has entered the designing of the Hotel Oakland.

### THE LOUNGE MOST IMPRESSIVE.

Passing through the main entrance into the lounge or reception room, which corresponds to the old-time hotel lobby, one secures their first idea of the magnificence of interior and furnishings which mark the hostelry. This room faces on the central court and through the immense windows, reaching from floor to ceiling, a flood of light enters that accentuates the richness of furniture and decorations. These windows are so arranged that they can easily be opened, and disappearing into recesses provided in the walls, thus throwing the lower floor open as a portion of the floral court.

On warm summer evenings this feature will be greatly appreciated, and will relieve any heat or closeness that might be otherwise experienced.

The marble and mosaic floor of the lounge is covered with hand-tufted rugs specially designed and woven for the hotel and of beautiful color combinations in brown and old blue. The walls of the lounge are of soft gray stone and rise to meet the elliptically vaulted ceiling finished in rich golds, browns and tans, brightened with reds and blues, that gives a richness of finish most pleasing. There are intersecting barrel vaults over the windows and other openings.

Directly facing the main entrance is a tavernelle marble balcony, and there is a mantel and fireplace of the same marble at the eastern end of the room, where a log fire greets the incoming guest.

No hangings have been used on the exterior windows of the lounge, as it is desired to have the natural lighting rather than depend on any artifice during the daylight hours, and the awnings on the outside of the huge windows protect the room from strong sunlight. Hanging baskets of



greenery adorn the walls and windows of the room. The baskets in the windows serve in place of draperies, with the tracery of ferns and trailing plants giving the effect of a conservatory or winter garden.

The chandeliers consist of large flat discs of dull gold and blue, studded with a brighter shade of gold and color lamps. The room is furnished in dark dull finished oak, the special feature being the large tables with black and gold marble tops. All furniture, tapestries, hangings and rugs used on the main floor were designed by W. D. Bliss of the firm of architects which designed the building.

To the left of the lounge in the marble corridor leading from the entrance on the west side of the building to the lounge, is located the clerk's desk.

To the right of the reception room is a writing room that for comfort and softness of design make it one of the most popular in the hotel. The wall covering is of figured velour of a deep blue, with the figured design in beaver, the latter being raised sufficiently to give a texture to the walls. The floor is of highly polished oak, with specially woven rugs, and the ceiling is a most handsome one in a clouded gold effect, low in tone. The cornice is likewise finished in dull gold, and a black marble mantel adds to the richness of the completed effect.

The furniture in this room consists of writing desks for men and women, a large handsome table for magazines and periodicals and chairs. Rugs, furniture, hangings and cushions are in blue and mauve shades. The writing room looks out upon the floral court, and for those wishing rest and quiet it exactly fits the need.

#### THE BALL-ROOM A FEATURE.

The real feature of the hotel is the magnificent ivory ball-room, the center of the social life of the region lying on the east of San Francisco Bay. Since the opening of the hotel the ball-room has been the setting for a large number of social functions, musicales, card parties and teas, and has been the scene of many brilliant affairs. When engaged for private balls and similar occasions the approach is naturally through the reception room to the ball-room. Both reception and ball-rooms are out of the ordinary, as there has been no gold used in their decoration with the single exception of the chandeliers and wall brackets. This is relief to the fastidious and sets the rooms apart as being something unusual and new in design. There are only two tones of ivory used in walls and ceiling, which are enhanced by the rich hangings of mulberry. The rugs in the reception room are of this same shade. In both wall and ceiling panels there are low relief carvings, as well as on the cornices and columns.

Entering the reception room the guests are ushered to an ante-room, where the men and women part to their respective retiring rooms for the removal of their outer wraps. On their return they meet in the reception room and are greeted by those receiving. This reception room is furnished in dull walnut with settee and chair seats and backs in reed. Mulberry cushions are also used with these same articles of furniture. Two immense pier mirrors set in walnut and gold metal give the women an excellent opportunity of glancing at their gowns before appearing on the ball-room floor. These mirrors are of the Adam period and the gold metal setting drops down over the upper section in a display of moulded ornamentation that is artistic in the extreme.

The ball-room itself is 56 feet wide by 108 feet in length, and is broken at either end by a series of Corinthian columns reaching from floor to ceiling, with sufficient space between them to permit of dancing. These columns serve to shut off those who may be resting, but at the same time allow a perfect view of the dancers.

In the center of the ball-room ceiling is the most gorgeous chandelier in the West, being eight feet in diameter, and of cut crystal and gold finished bronze. It carries sixty lamps. The crystal used was cut in Austria, and over 15,000 pieces entered into the construction of the chandelier. There are 10 smaller chandeliers distributed throughout the ceiling and 12 wall brackets. Both lighting fixtures and furniture in the ball-room are of the Empire period in dull gold, with lamp shades and chair cushions in mulberry.

#### DINING-ROOM A STUDY IN COLOR HARMONY.

Tan, gold and green are the dominant shades in the main dining-room with gold and cut crystal in the lighting fixtures. The wall and ceiling decorations are tan and gold on a background of creamy white with the accentuating green brought out in the carpet. This latter is shaded with brown so as to give an effect akin to that of moss-carpeted floor. The furniture is of Circassian walnut. The chairs have cane backs and seats with loose cushions and valances of green haircloth. The introduction of the green in this room was a daring dash of color, but one which has been so carefully handled that it does not offend, but rather livens the room in a manner which is greatly admired.

The glass screens, set in dull gold bronze, which separate the dining-room and the ball-room from the main corridor, are also used in separating the corridor from the lounge and permit of a great deal of diffused lighting from the floral court on which the lounge faces.

The grill room is considered by many to be the handsomest room in the building, with its high coffered ceiling, wood paneling in watered oak and hangings of figured velours in blues and browns. The ceiling decorations are in dark reds and blues, so soft in coloring that the effect is that of a rich tapestry. The floor is of dark red mosaic.

Relieving the simple wood paneling of the walls are two large tapestries, copies of two now hanging in the Cluny Museum in France, and which represent the siege of Troy. The furniture is of oak with brown leather coverings. The lighting fixtures are particularly good, being of dull gold and outlined in the blues and reds of the ceiling. This grill room is particularly affected by touring parties, as being less formal than the main dining-room. Auto togs "are quite the thing" here.

#### CLUB-ROOM AN ATTRACTION FOR MEN.

Comfortable and roomy, pleasing to the eye and as attractive as design can make it, is the clubroom and cafe, situated a little below the main floor level in the southwest corner of the building. The walls are of fumed oak, paneled from floor to ceiling, the latter being an ornamented coffered one of the later Renaissance. The floor is of red tile and the windows of stained glass with colored medallion insets. Carved oak columns support the ceiling, and the lighting fixtures are Bacchante heads in dull gold with a large centerpiece representing Pan and finished in dull gold bronze.

The hall and corridors of the first floor are of gray stone with marble trimmings, the floors being mosaic and marble. Gold and blue ornamentation with specially woven rugs in gray, blue and old rose give a pleasing contrast to the mosaic and marble work. The ceiling lights are of frosted glass half globes set in bronze.

The general furniture for halls and corridors is of oak with velour coverings of old rose, blue and gray. The stiffness of the straight lines offered by the walls and floors is broken by terra cotta jardinières and floral stands filled with potted ferns, palms, plants and shrubs, and the whole effect is one of cool green passageways leading to pleasing vistas of tastefully and richly furnished and decorated rooms.

## COMPLETE IN EVERY DETAIL.

On the mezzanine floor are the large sample rooms for commercial travelers, the executive offices and the private banquet rooms. One of these rooms seats 400 persons and another 150 persons. These are so arranged that they can be thrown into one. These rooms are completely furnished and decorated with hangings, floor and wall coverings in harmony.

There is still another smaller banquet room handsomely furnished in old English with heavy dull oak furniture and blue carpets and hangings.

Many individual patterns have entered into the furnishings of the regular rooms, there being 12 carpet patterns and 15 patterns of fine draperies and hangings. All furniture, carpets, hangings and rugs are special designs.

In addition to the regular single and double rooms, with and without baths attached, there are several very fine state suites and many parlor suites or apartments for permanent guests. State and parlor suites have their own individual hallways, which open on the main corridors.

The furniture throughout the hotel is of solid mahogany with the exception of some of the state and parlor suites, where other fine woods have been used in order to carry out special period designs. The suites mentioned are divided among the following periods: Sheraton, Hepplewhite, American Colonial, Louis XVI and Louis XV of the Pompadour design.

The close attention to every detail which might add to the comfort of guests is shown in fitting up the ladies' retiring room in the east wing. This room is fitted up with dressing tables completely equipped with every article for the toilet and large cheval mirrors. The dressing tables are set in front of long panel mirrors extending along one entire wall. Another example of this painstaking care are the crested thermostatic water bottles in each of the living rooms. There is an independent water system which circulates chilled drinking water on every floor. This is drawn off into these water bottles, thereby being kept ice cold at all times.

## KITCHEN ARRANGEMENTS UNSURPASSED.

In the culinary department of the hotel there are two separate kitchens and both are fully equipped. The main kitchen is on the first floor between the main dining-room and the grill, giving perfect service to both. There are four service elevators from the basement, which are used in delivering the foods for banquets in the ball-room, the service in the banquet rooms on the mezzanine floor and for extra service in connection with the main dining and grill rooms.

Due to the separate kitchen arrangement in the basement all congestion will be kept away from the regular dining service, even though there be a big banquet in the ball-room and the mezzanine floor rooms are also in use at the same time. Special functions in no wise interfere with the regular patrons of the hotel.

The basement of the hotel covers an entire city block and is almost a city by itself. Here are the mechanical departments of the hotel, butcher shop, store rooms, refrigerator for the storing of meats, fish and vegetables; pastry shops, bakeries, wine cellars, carpenter shop, silver buffing room, baggage rooms, tailor shop, laundry and many other similar departments. There are dining-rooms for the employees, locker rooms and shower rooms for the cooks.

Twenty-four tons of ice in 24 hours is the capacity of the ice-making plant installed in the basement of the Hotel Oakland. This consists of two ammonia compressors with a capacity of 12 tons each, so that the plant, being divided into two units, will not entirely suspend operations in case

of breakdown. The ammonia gas passes through these condensers into a pipe condenser and then through a grease extractor before being converted into a liquid. It is cooled during this process and held in a big container before passing into the expansion coils for cooling the brine. These coils surround the brine tank and reduce the temperature of the brine to between six and ten degrees Fahrenheit.

The ice-making machine is divided into 100 compartments, each having a capacity of 50 pounds of ice. These blocks of ice are lifted by a crane and carried to the ice-sawing machine, which cuts them out and they are then stored until needed. An ice-cubing machine cuts up the blocks into two-inch squares for table use, and there are also crushing and shaving machines for preparing the ice for ice cream making and other purposes.

The water used for making the ice is first distilled and then re-boiled, pumped into a pre-cooler, which brings down the temperature to near the freezing point, and is then filtered before entering the compartments in which it is frozen.

After the brine has been used in the ice-making machine it is pumped by a duplicate set of pumps through another brine cooler and is then pumped through the coils in the various refrigerating boxes, there being no ice used for keeping foodstuffs at a low temperature. Some of the brine is utilized in the coils surrounding the tank in which the fresh drinking water is chilled before being pumped through the circulating system to each floor.

The ammonia compressors are steam-operated, while the other machinery used in operating the ice plant is motor driven.

All electric current for light and power is generated on the premises, there being two 100-kilowatt, motor-driven generators for this purpose with a 125-kilowatt Curtis, turbine-driven generator held in reserve. The lighting system of each floor is divided into three sections, and each of the public rooms on the main floor has separate switchboard panels. The wiring throughout the building is the R. C. three-wire system of 110 volts.

Over 6000 Tungsten lamps are used in illuminating the hotel, and include the marquee lights, electroliers and wall brackets on the exterior of the building, and the electroliers over the arcade.

The two generators, which are motor-driven, require a current of 4000. This is the first time that such a high current tension system has been introduced in a public building. The wires are brought in through concrete ducts that absolutely prevent any danger from fire, and the work was installed under special permit from the board of fire underwriters.

The house system of water comes from two sources, one being a well 380 feet below the street level and the other the regular city supply. This water is pumped into a storage tank in the basement, which has a capacity of 30,000 gallons, and then passes through filters with a capacity of 60,000 gallons per hour. From here it is pumped to the roof for that portion of the system that requires an overhead pressure, and the water level is controlled by electrical device. There are two tanks for storing the hot water supply with a total capacity of 15,000 gallons, and the water is kept at 180 degrees Fahrenheit by a thermostatic regulator.

The opening of this hotel on December 23 last was one of the big society events of the year, prominent social and commercial leaders from the section surrounding San Francisco Bay participating. It marked the realization of the dream of those who worked for great things for the City of Oakland, it was a fitting crown to the energy and perseverance of those who made the hotel possible.



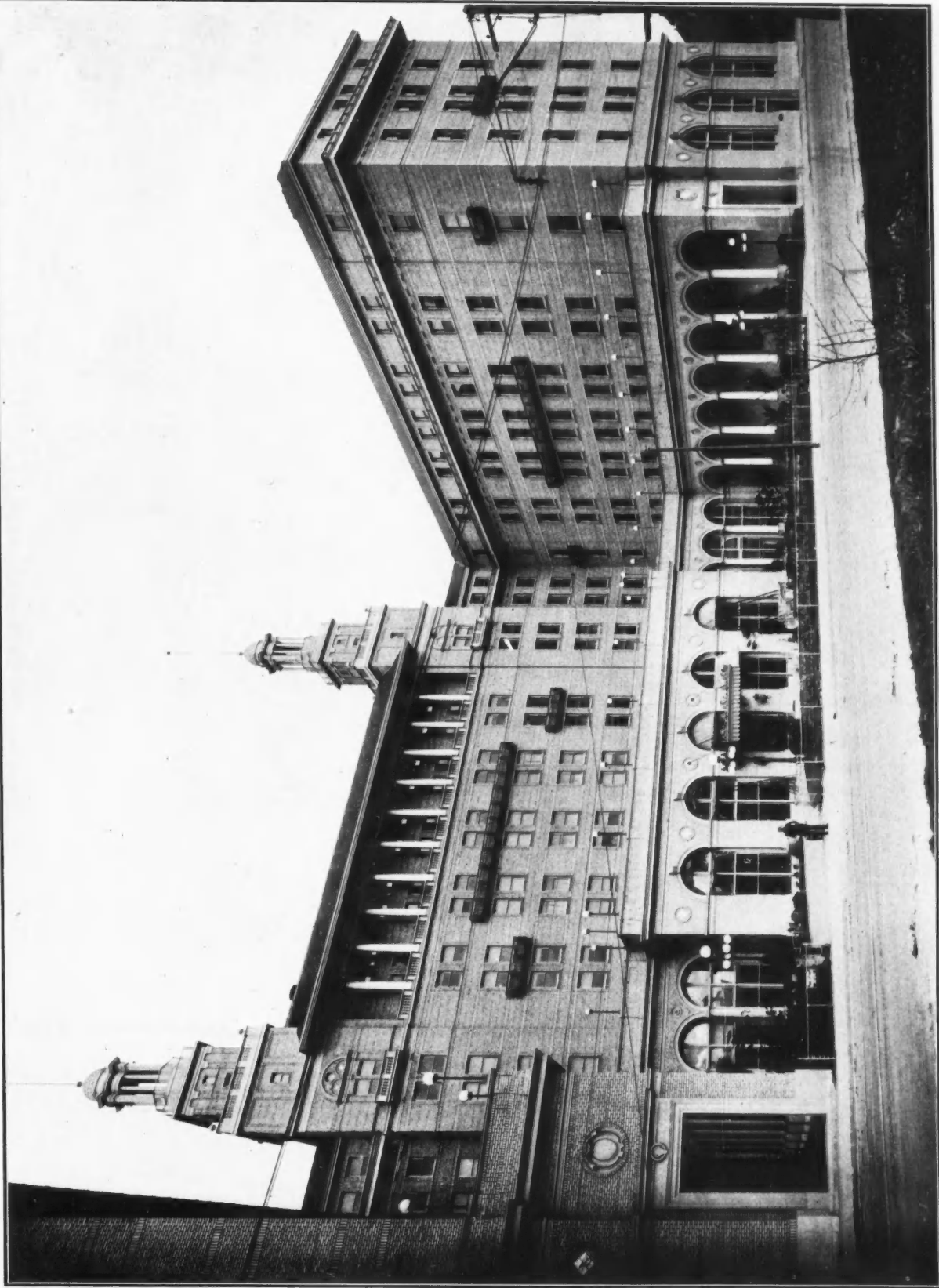
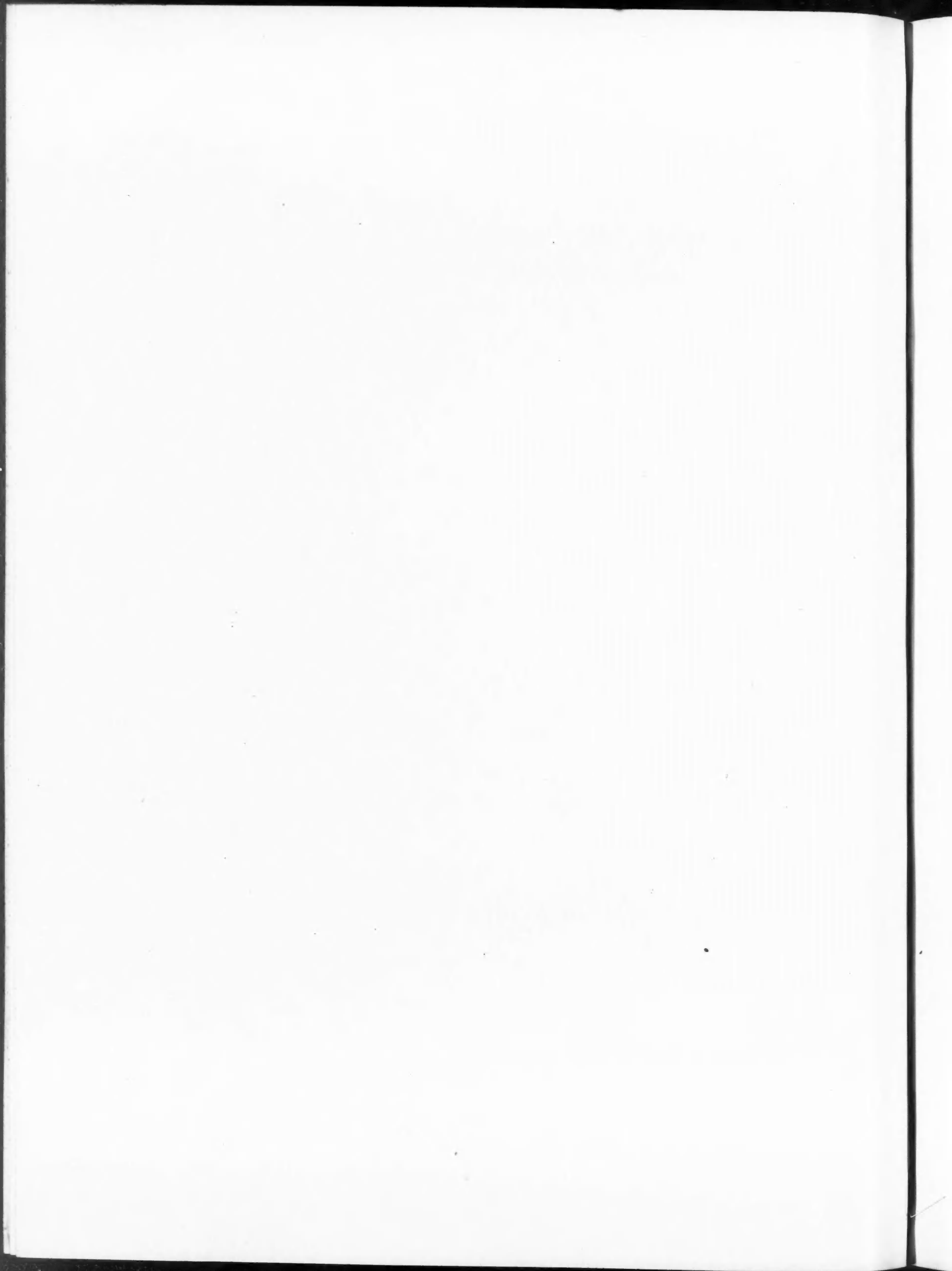


Photo by Gabriel Moulin, San Francisco

Hotel Oakland, Oakland, California  
Bliss & Faville, Architects  
San Francisco, Calif.



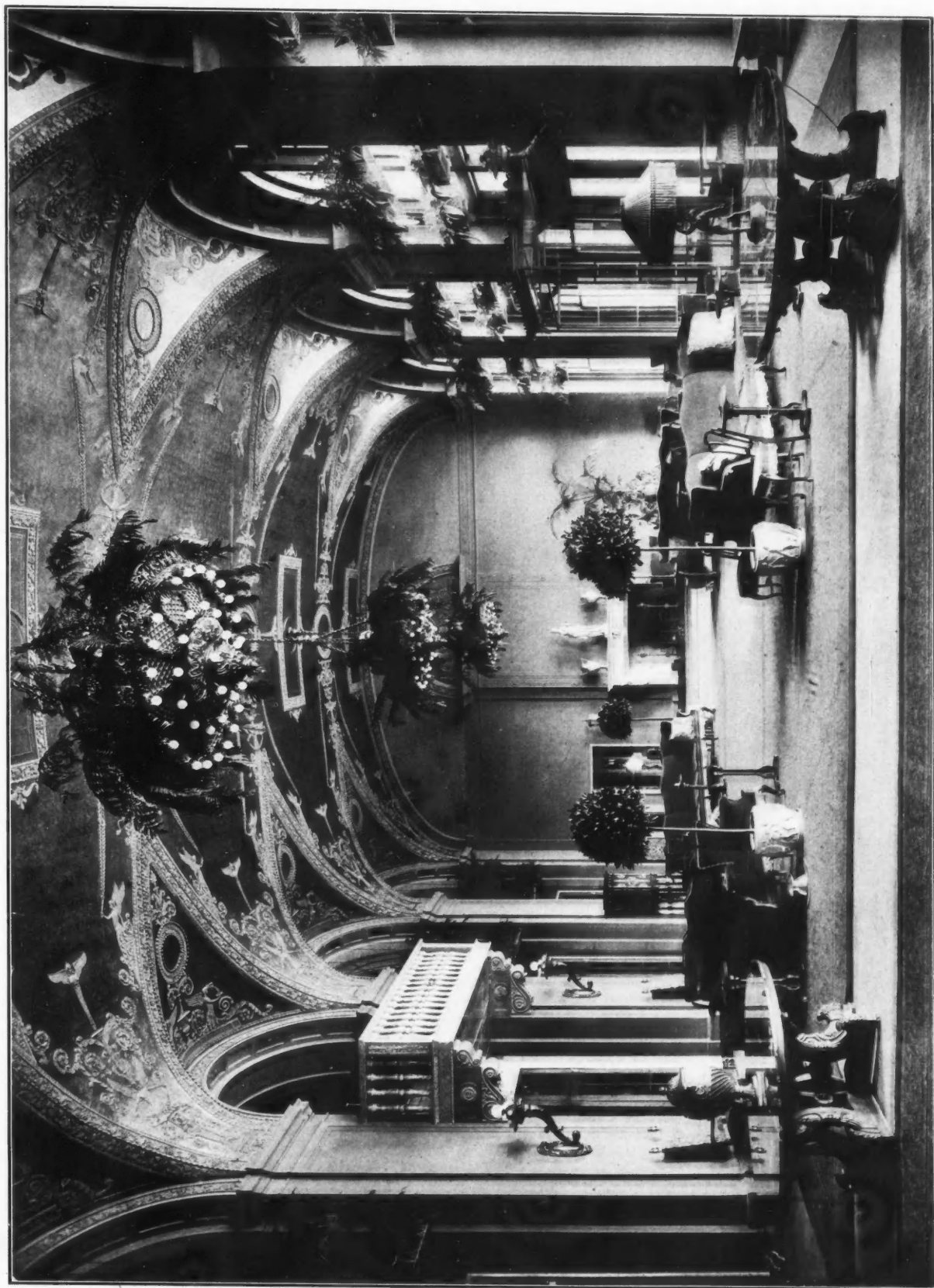
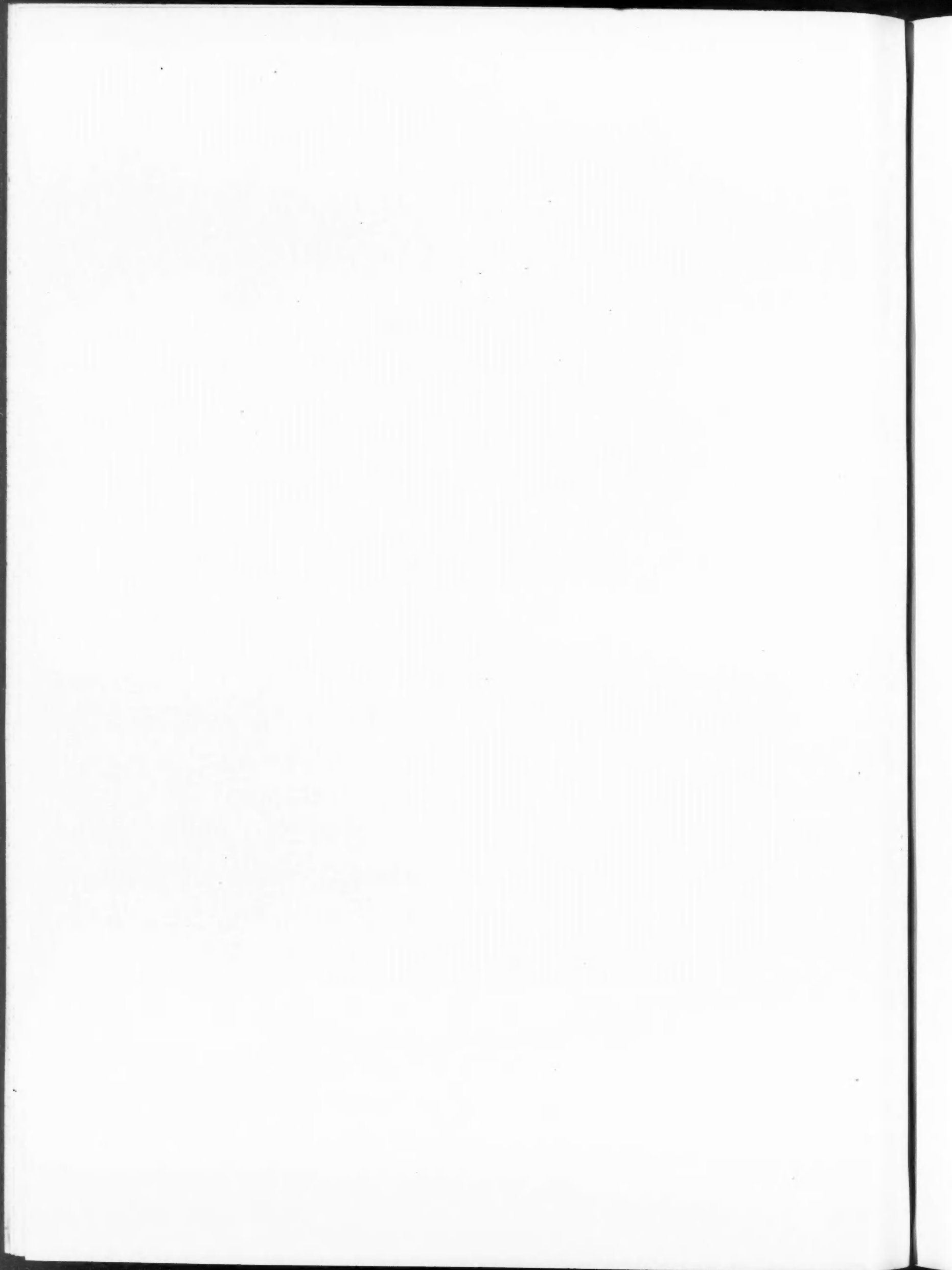


Photo by Gabriel Moulin, San Francisco

Lounging Room or Main Lobby, Hotel Oakland  
Oakland, California  
Bliss & Faville, Architects  
San Francisco, Calif.





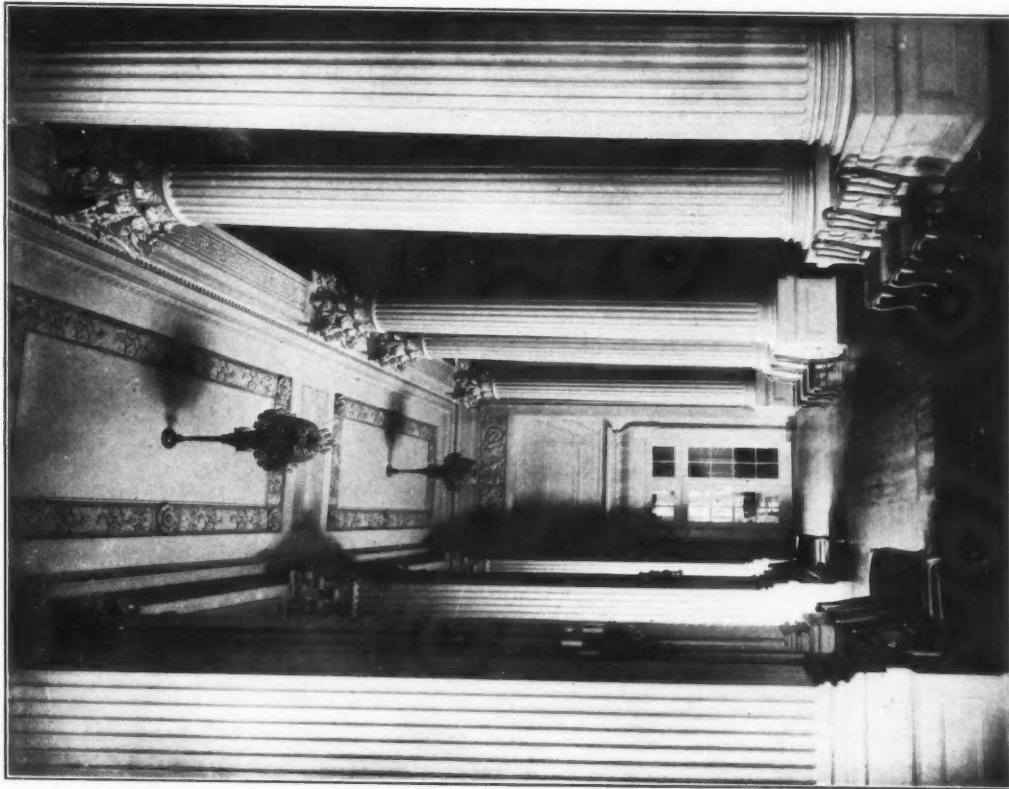


Photo by Gabriel Moulin, San Francisco  
 Corinthian Columns which break east end of Ivory Ball Room, Hotel Oakland  
 Oakland, California  
 Bliss & Faville, Architects  
 San Francisco, Calif.

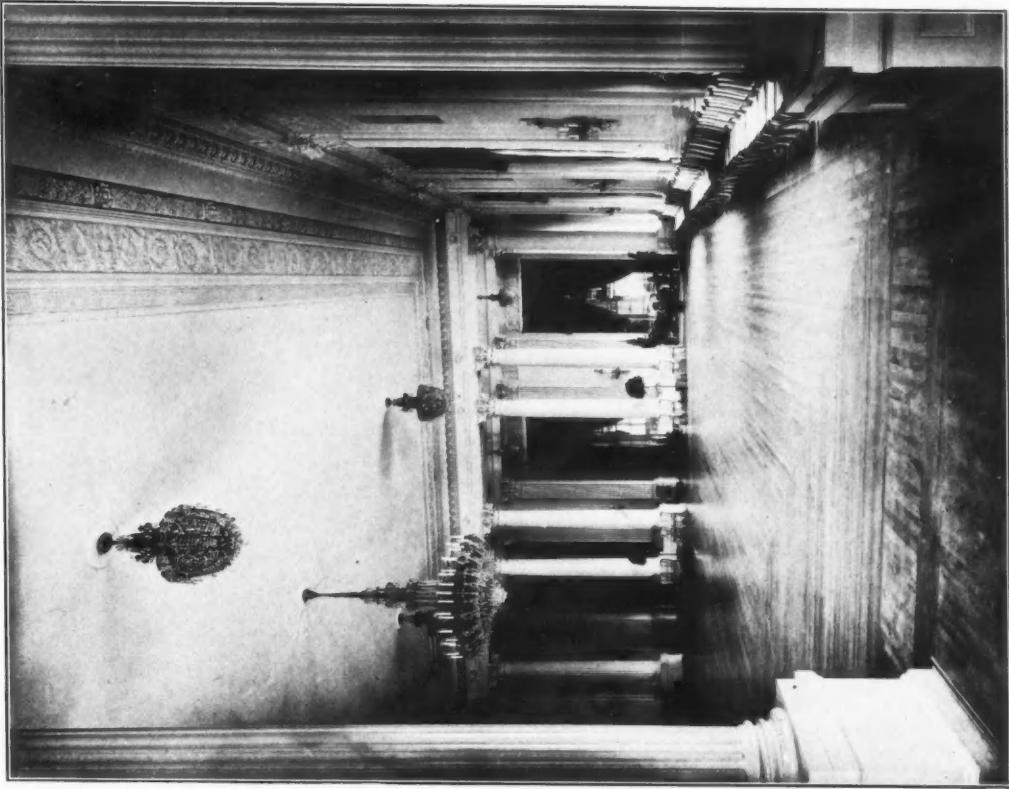


Photo by Gabriel Moulin, San Francisco  
 Ivory Ball Room looking toward Main Dining Room, Hotel Oakland  
 Oakland, California  
 Bliss & Faville, Architects  
 San Francisco, Calif.

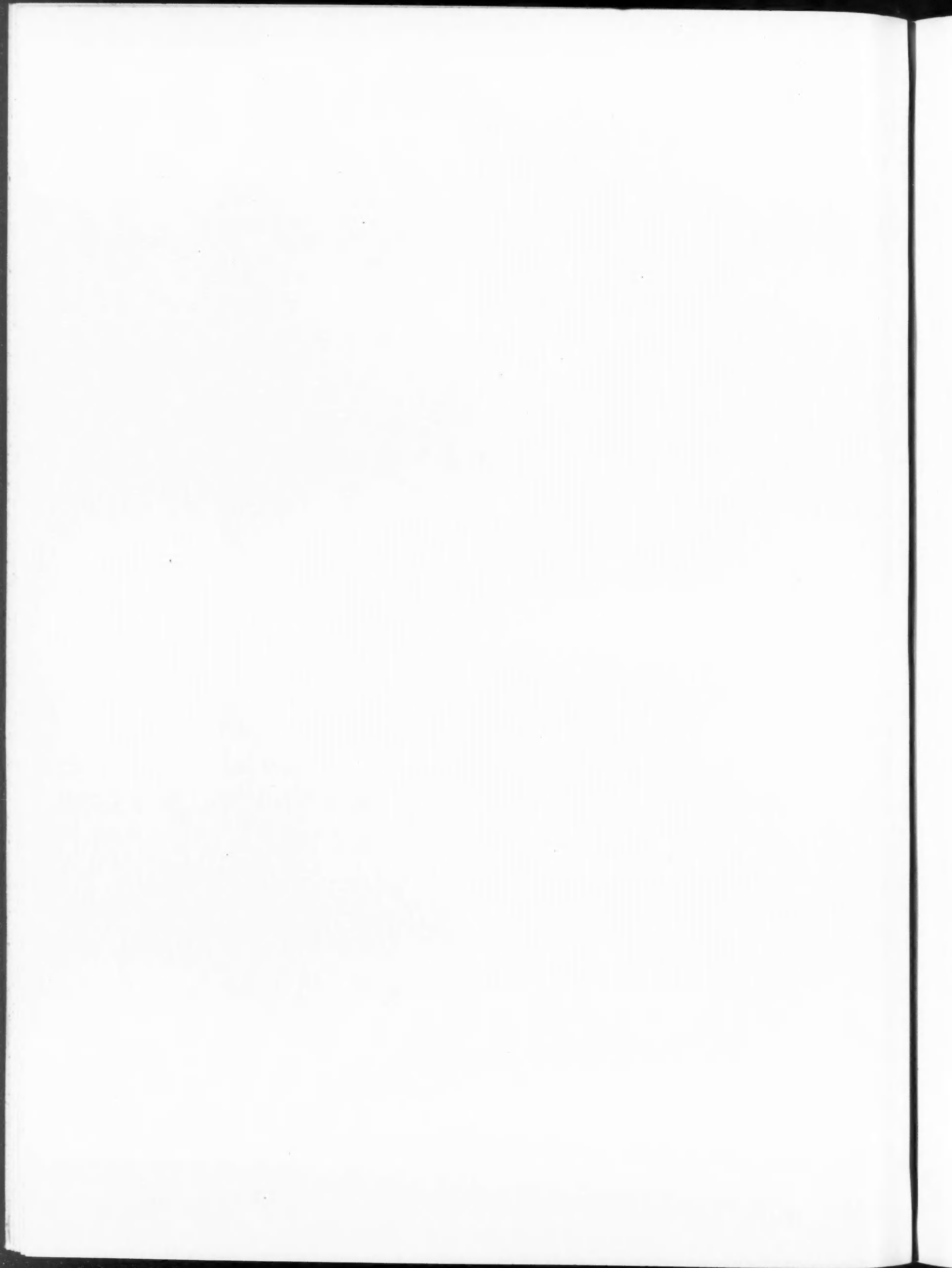




Photo by Gabriel Moulin, San Francisco  
Main Entrance through the Columns of the West Arcade, Hotel Oakland  
Oakland, California  
Bliss & Faville, Architects  
San Francisco, Calif.

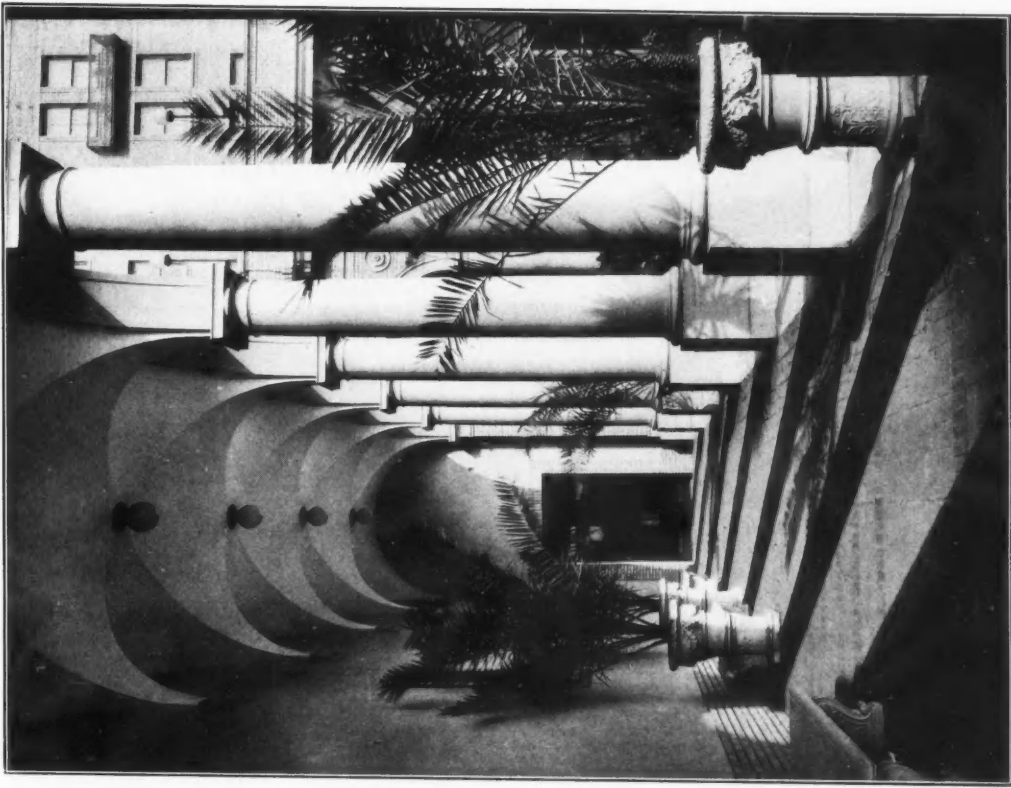
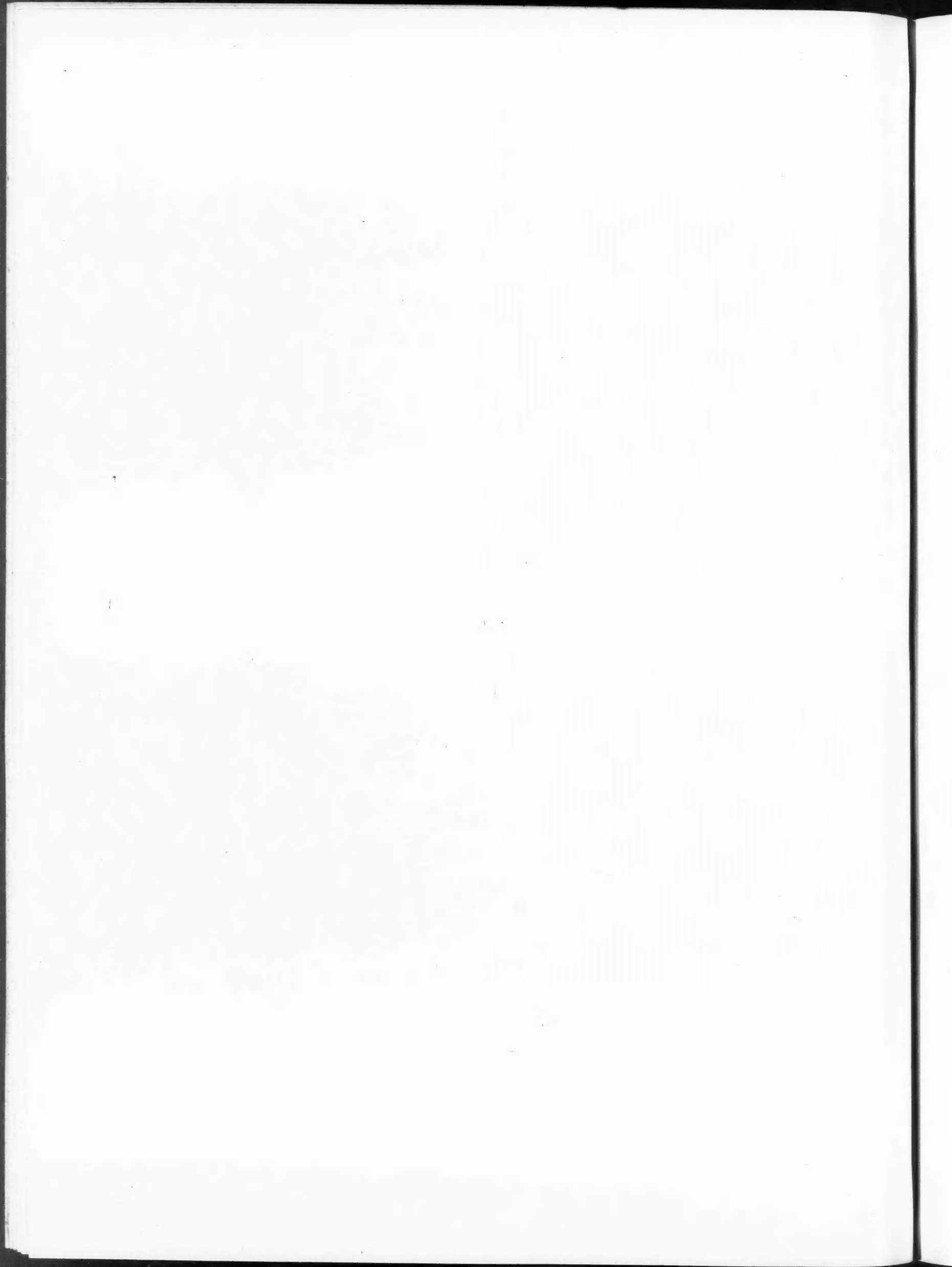


Photo by Gabriel Moulin, San Francisco  
West Arcade Entrance, Hotel Oakland  
Oakland, California  
Bliss & Faville, Architects  
San Francisco, Calif.





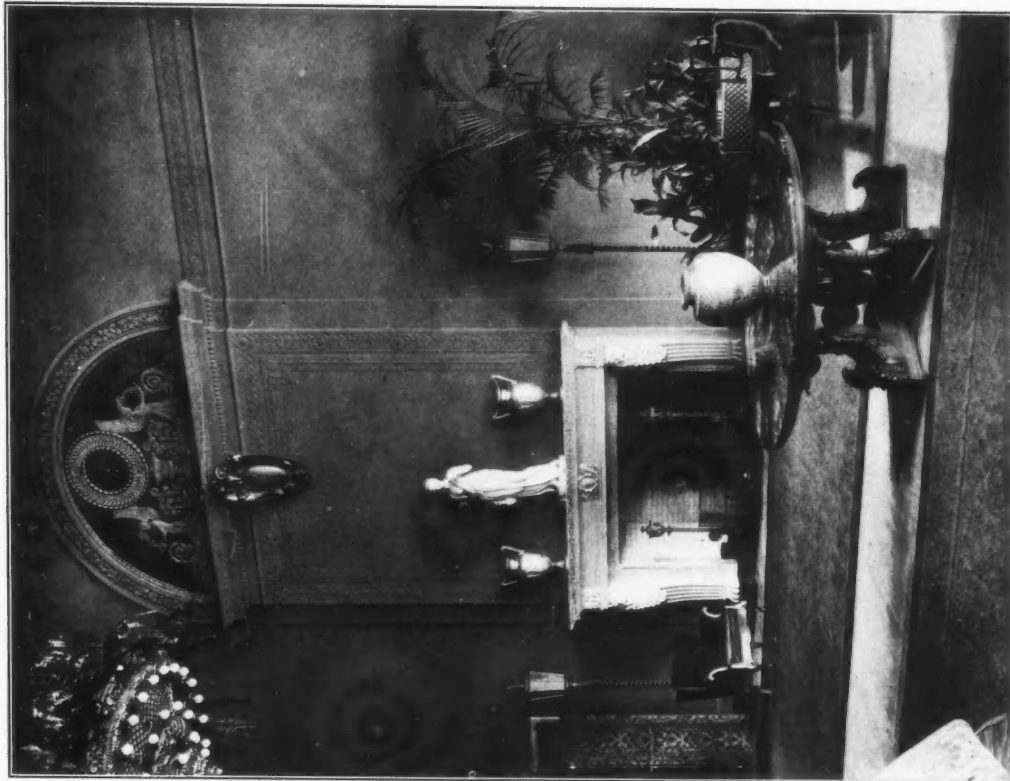


Photo by Gabriel Moulin, San Francisco  
 Marble Mantel and Fireplace at east end of Lounge Room, Hotel Oakland  
 Oakland, California  
 Bliss & Faville, Architects  
 San Francisco, Calif.

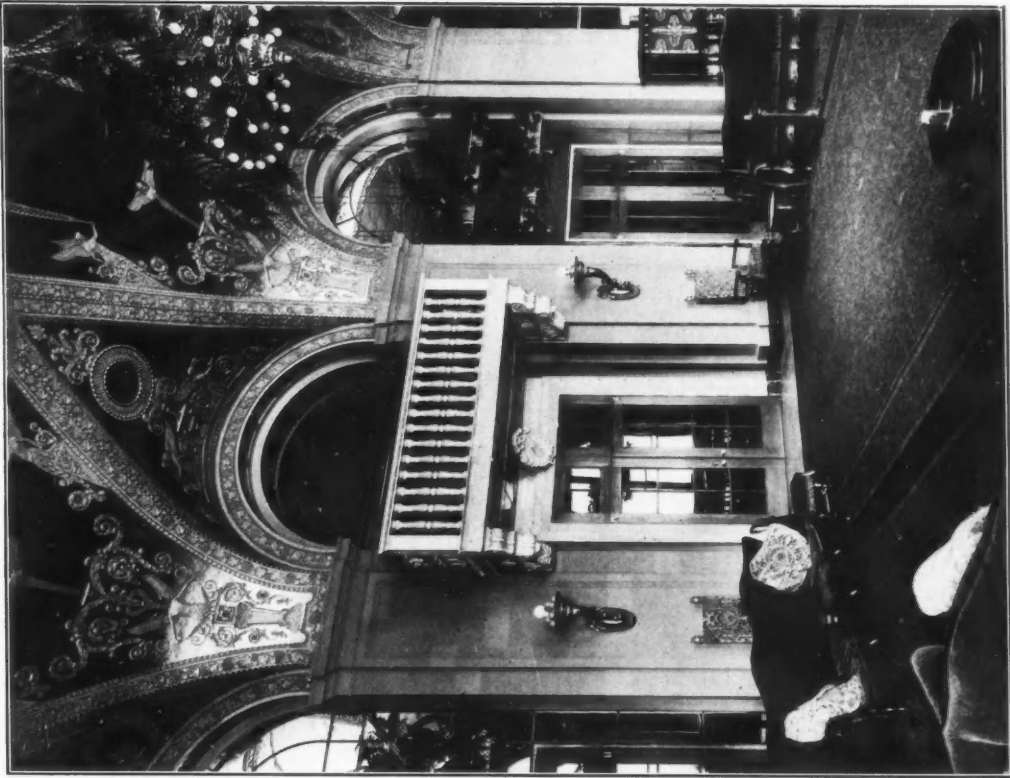


Photo by Gabriel Moulin, San Francisco  
 Marble Orchestra Balcony in Lounge Room, Hotel Oakland  
 Oakland, California  
 Bliss & Faville, Architects  
 San Francisco, Calif.

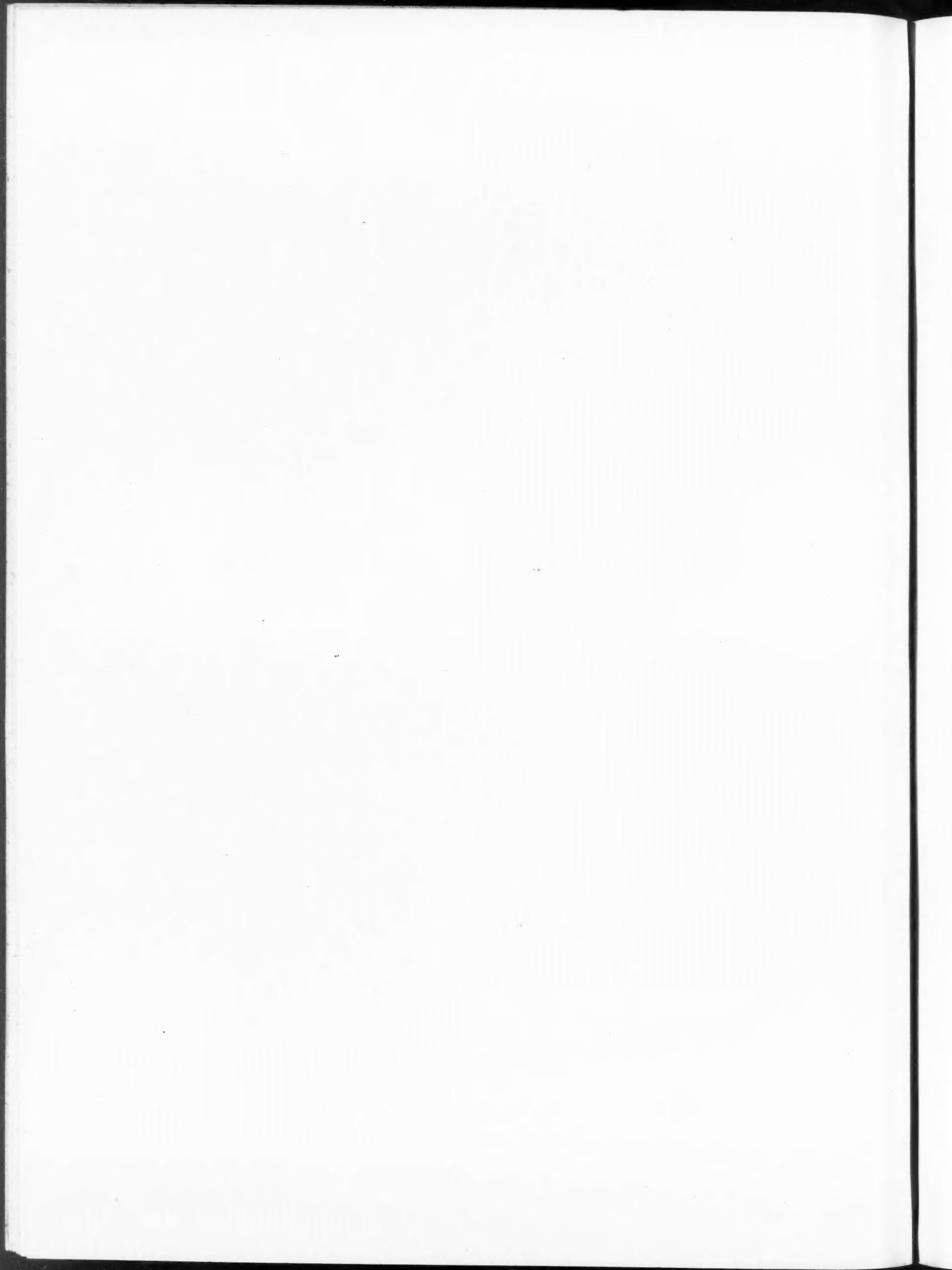






Photo by Gabriel Moulin, San Francisco  
 Renaissance Grill, showing tapestries, Hotel Oakland  
 Oakland, California  
 Bliss & Faville, Architects  
 San Francisco, Calif.

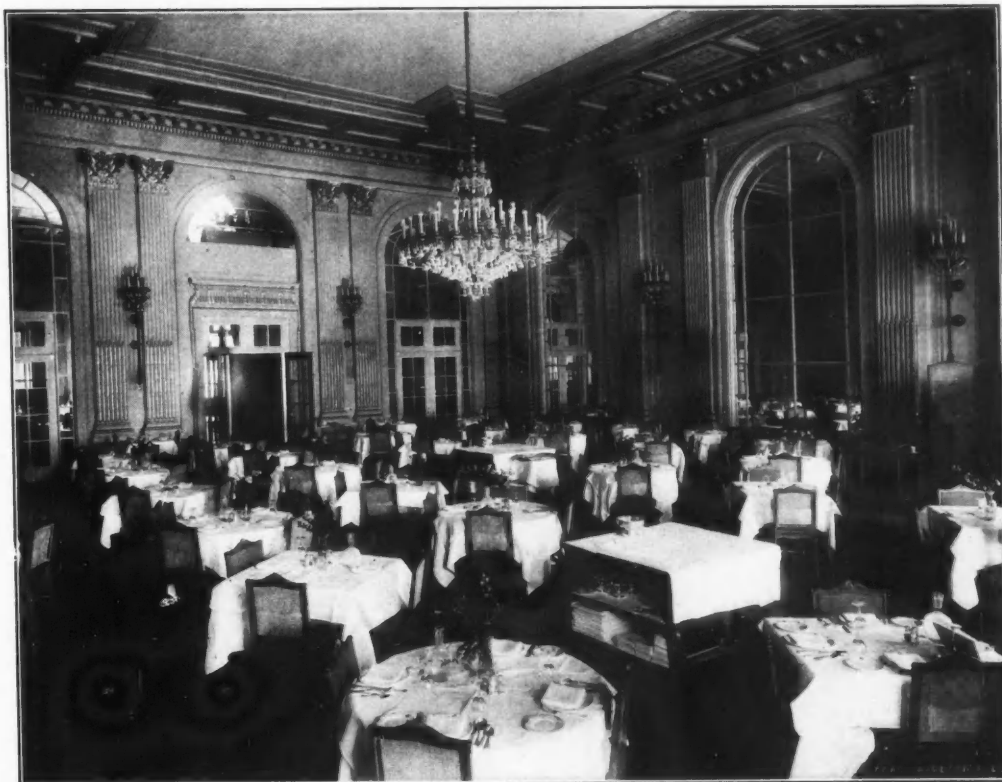


Photo by Smith Bros., Oakland  
 Tan and Gold Dining Room, Hotel Oakland  
 Oakland, California  
 Bliss & Faville, Architects  
 San Francisco, Calif.

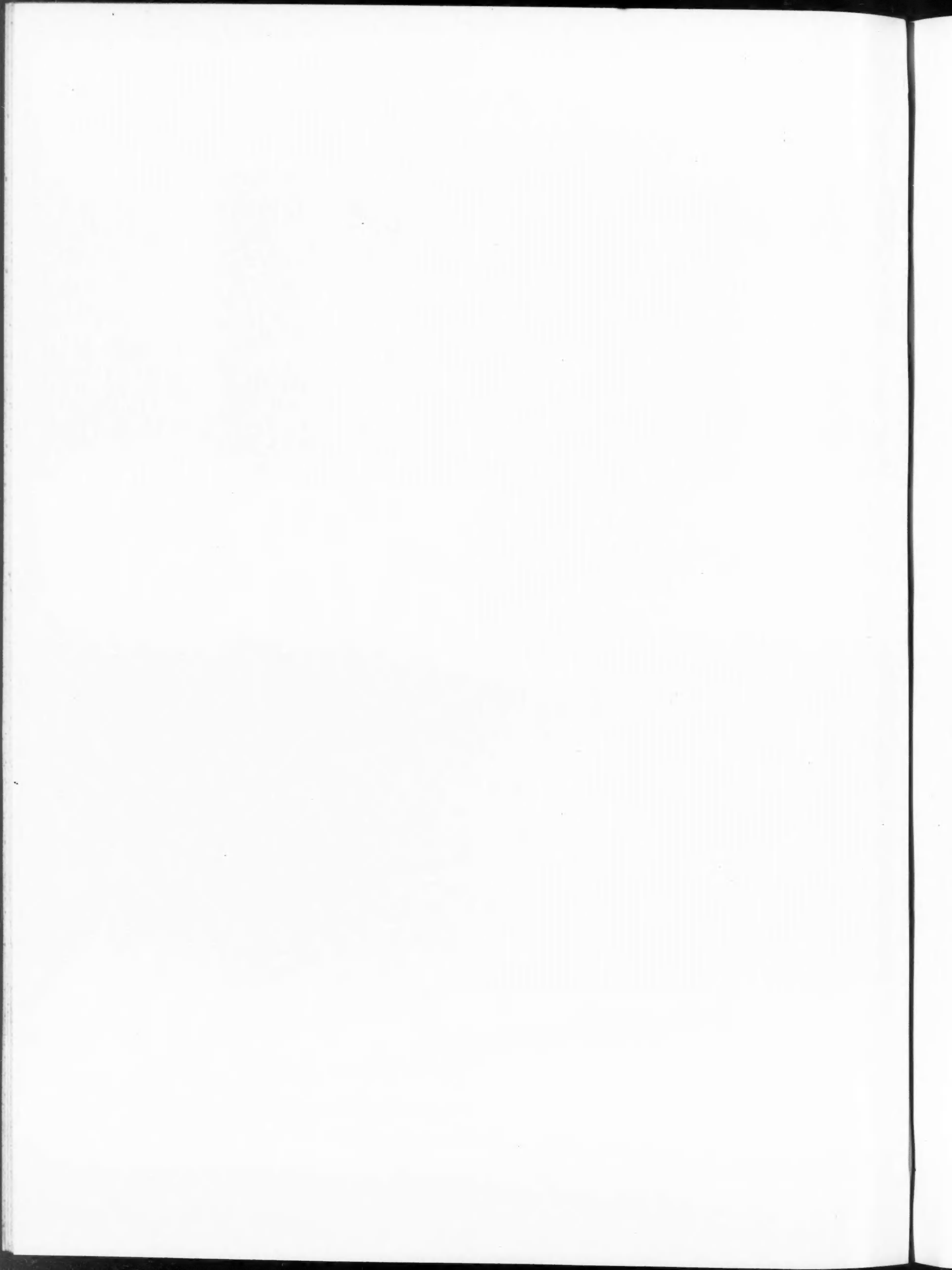




Photo by Gabriel Moulin, San Francisco  
 Lounging Room Entrance, Hotel Oakland  
 Oakland, California  
 Bliss & Faville, Architects  
 San Francisco, Calif.

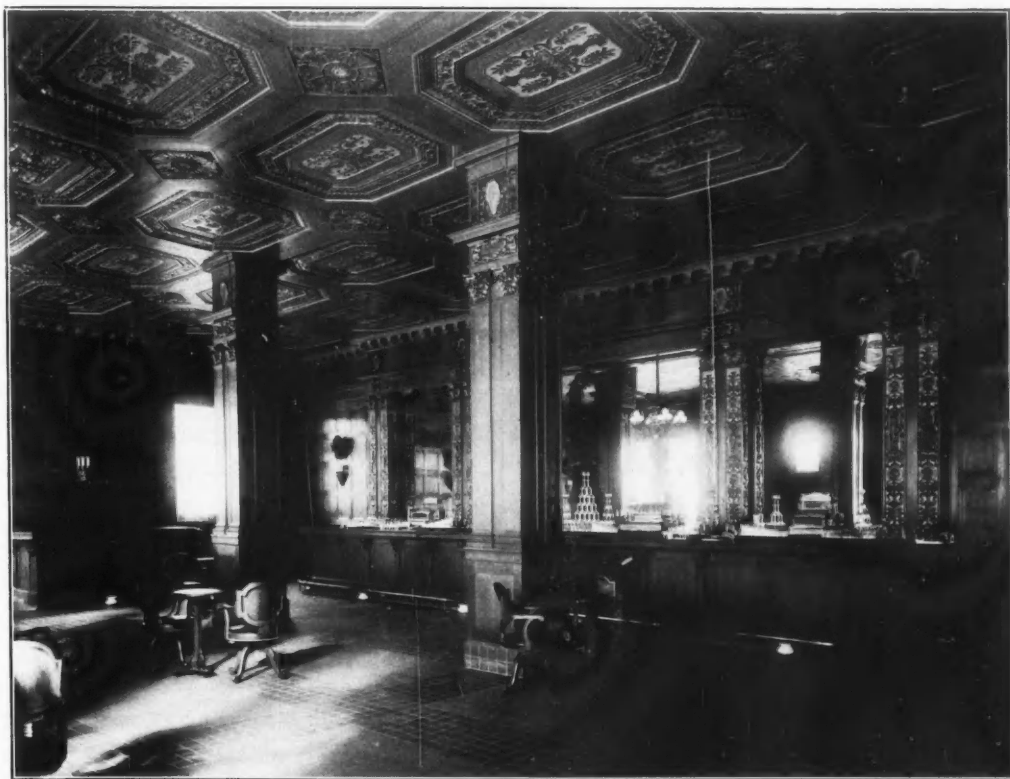
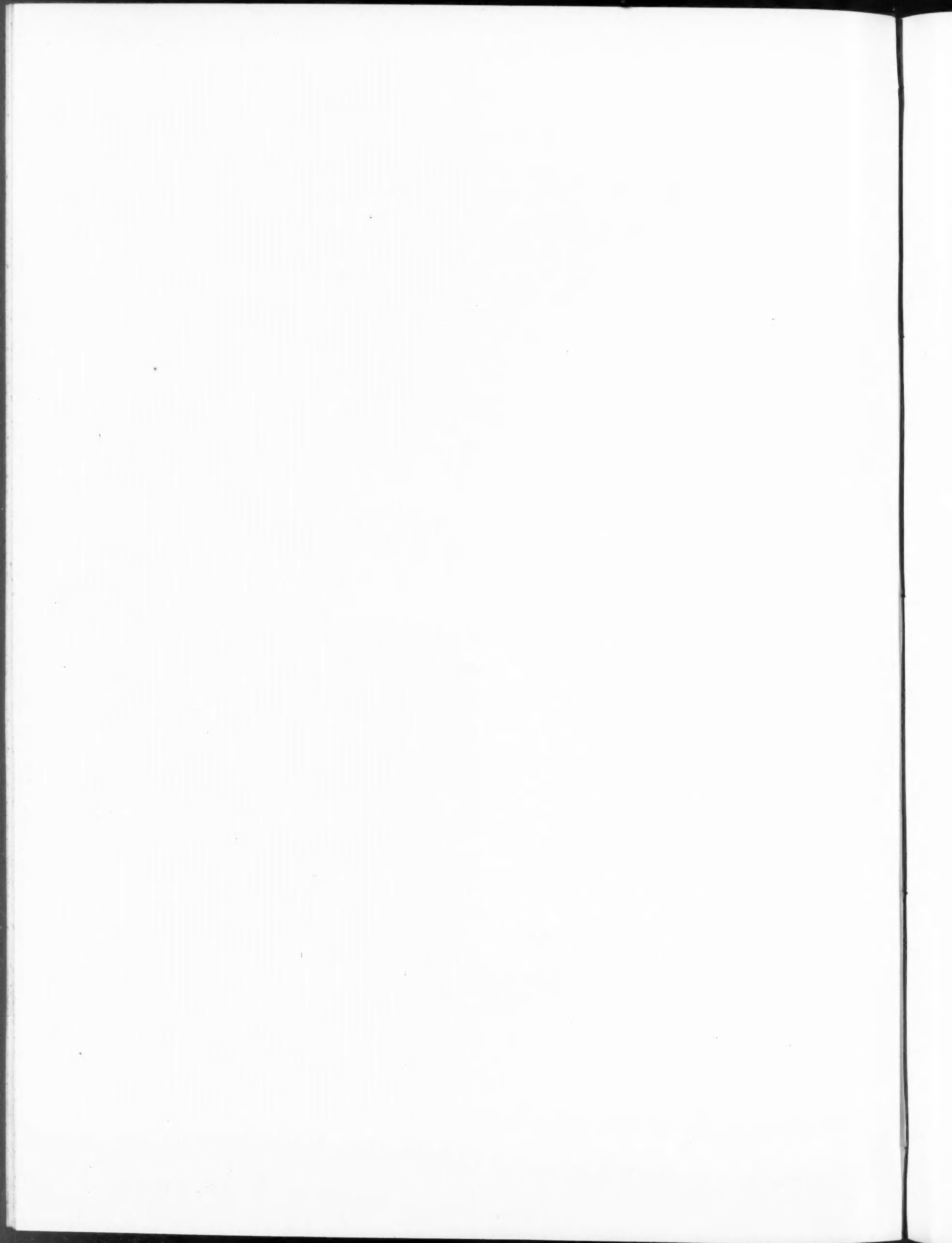
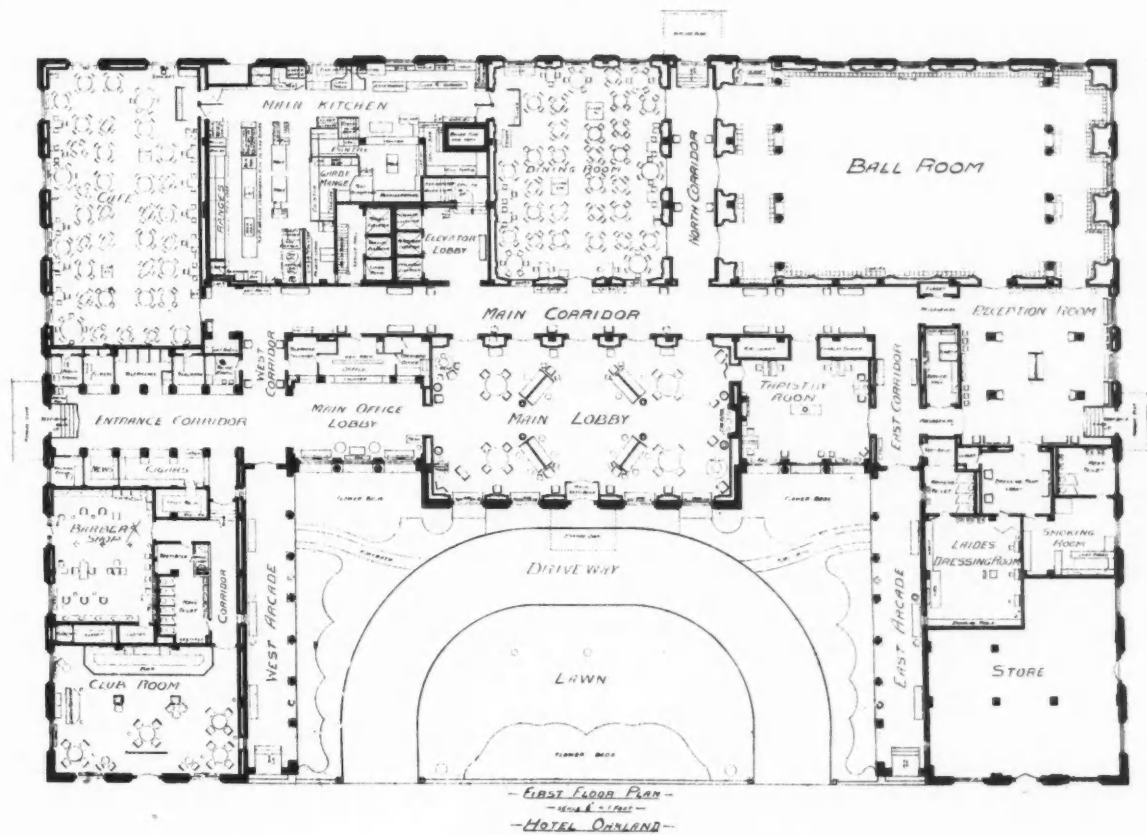


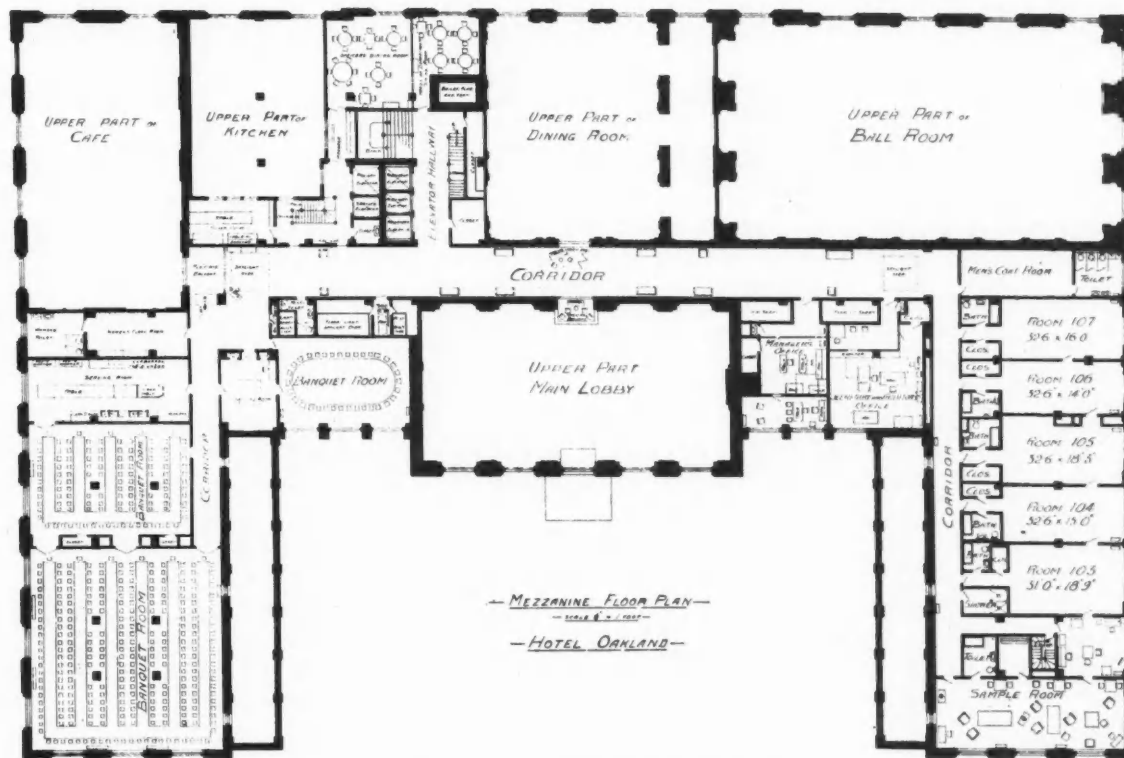
Photo by California Photo Co., Oakland  
 Club Room and Bar, Hotel Oakland  
 Oakland, California  
 Bliss & Faville, Architects  
 San Francisco, Calif.



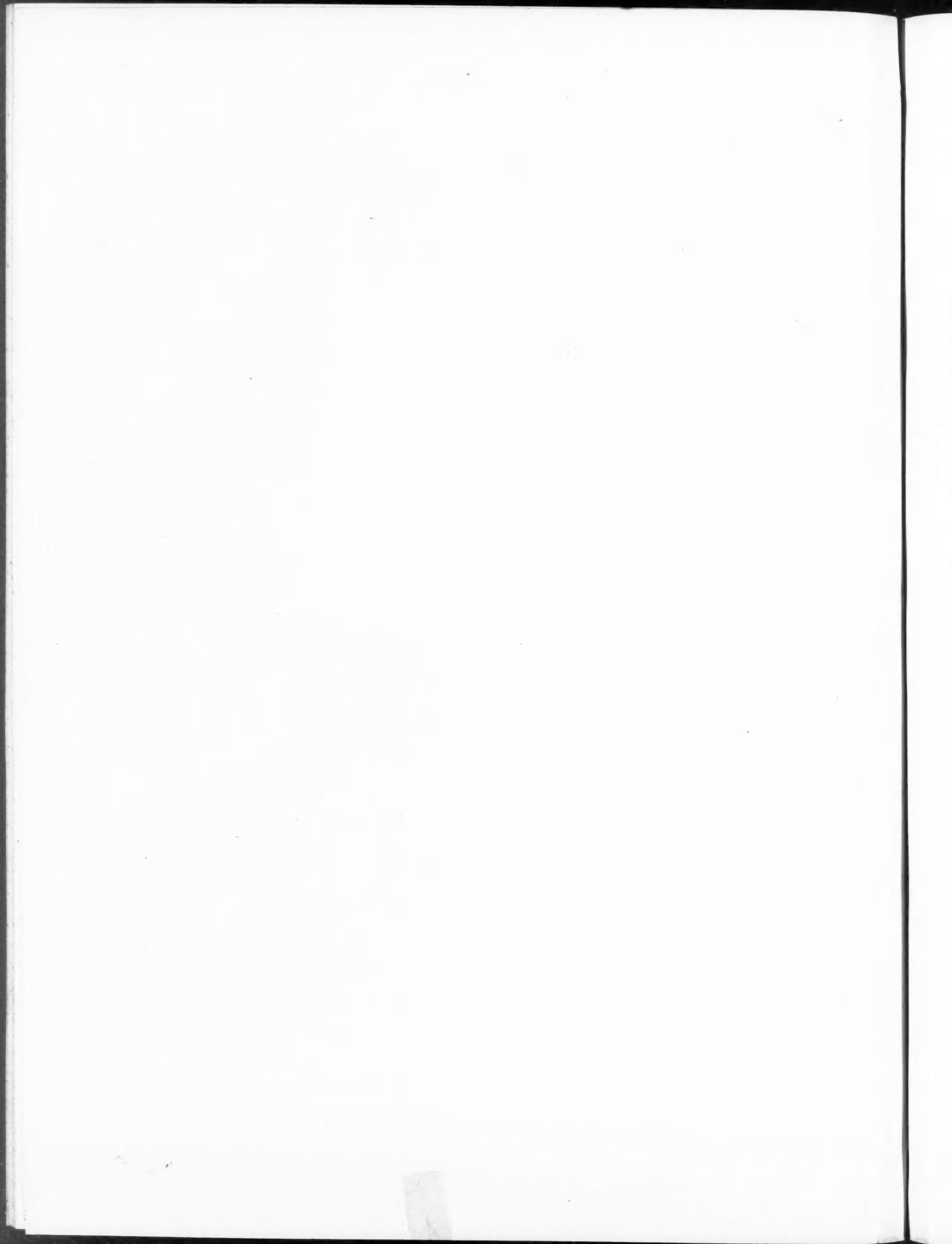




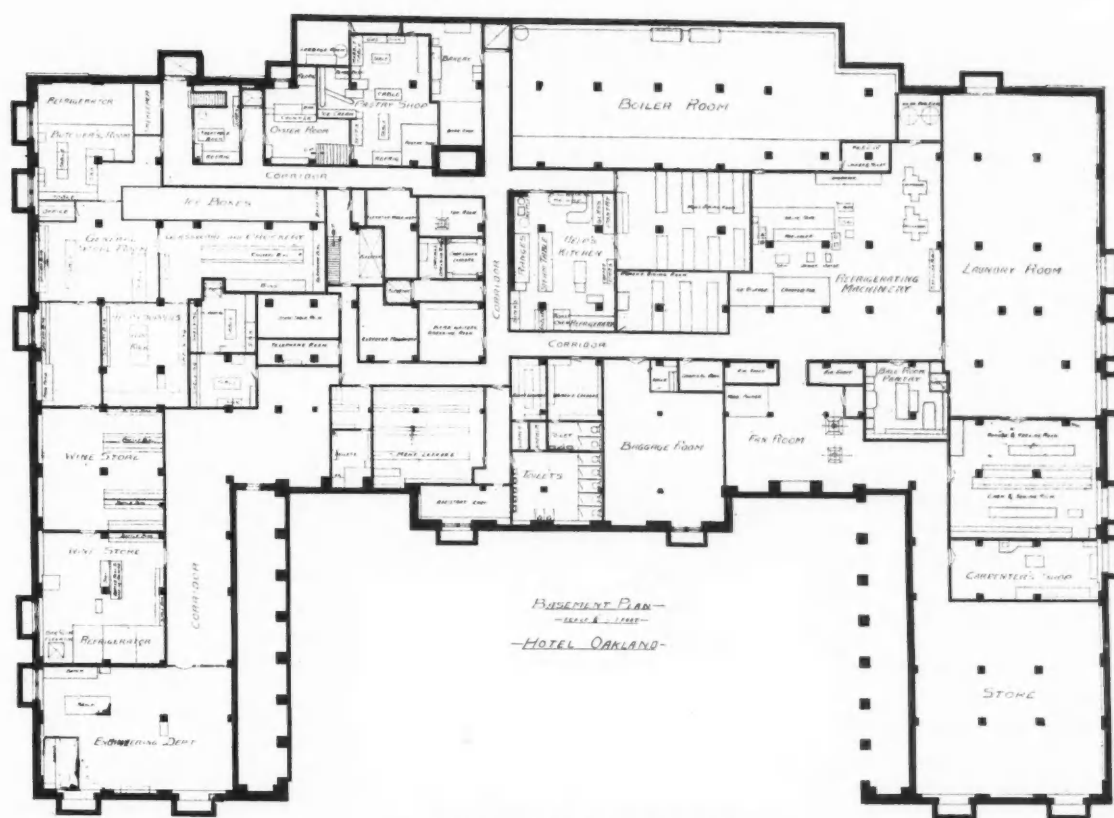
First Floor Plan, Hotel Oakland  
Oakland, California  
Bliss & Faville, Architects  
San Francisco, Calif.



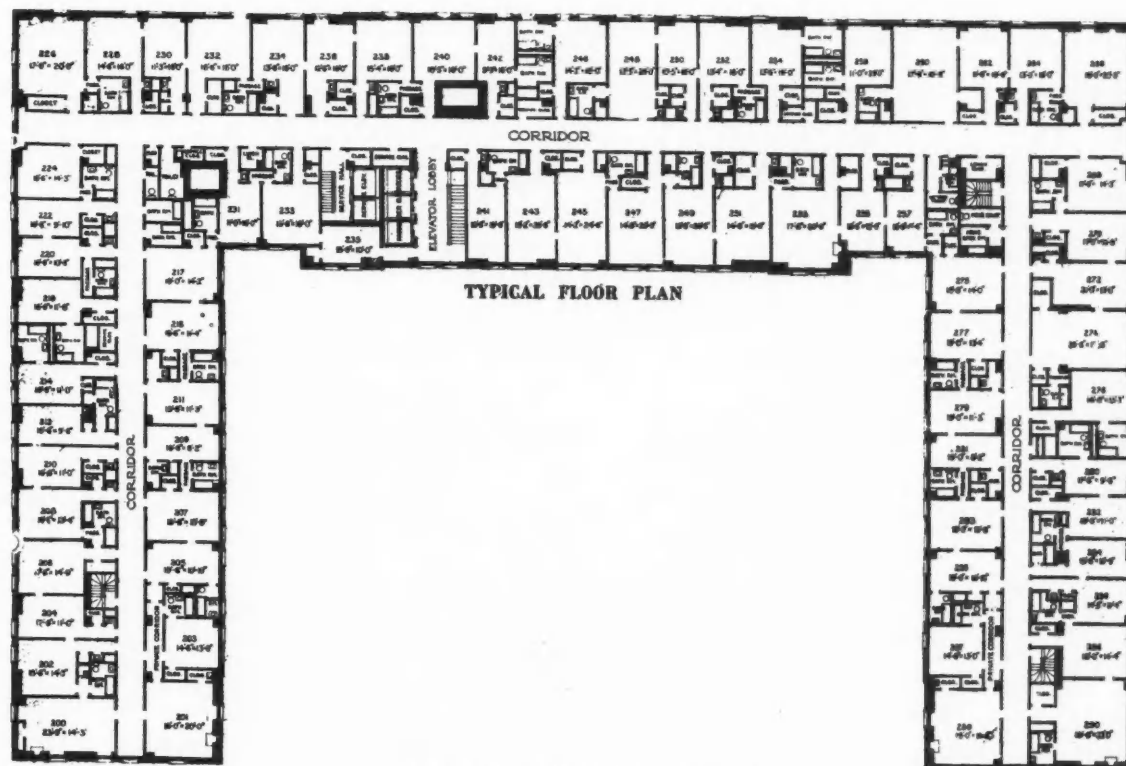
Mezzanine Floor Plan, Hotel Oakland  
Oakland, California  
Bliss & Faville, Architects  
San Francisco, Calif.



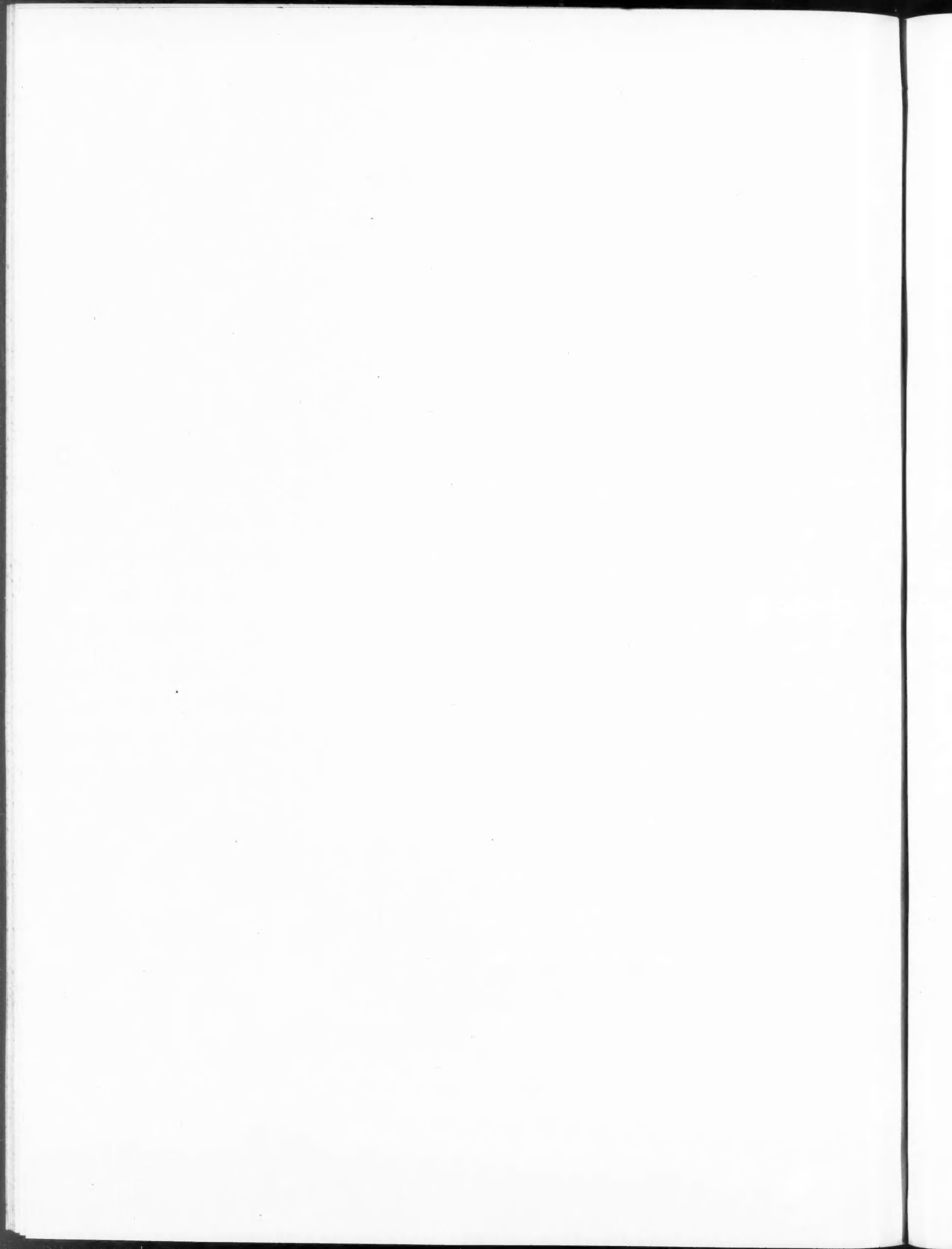


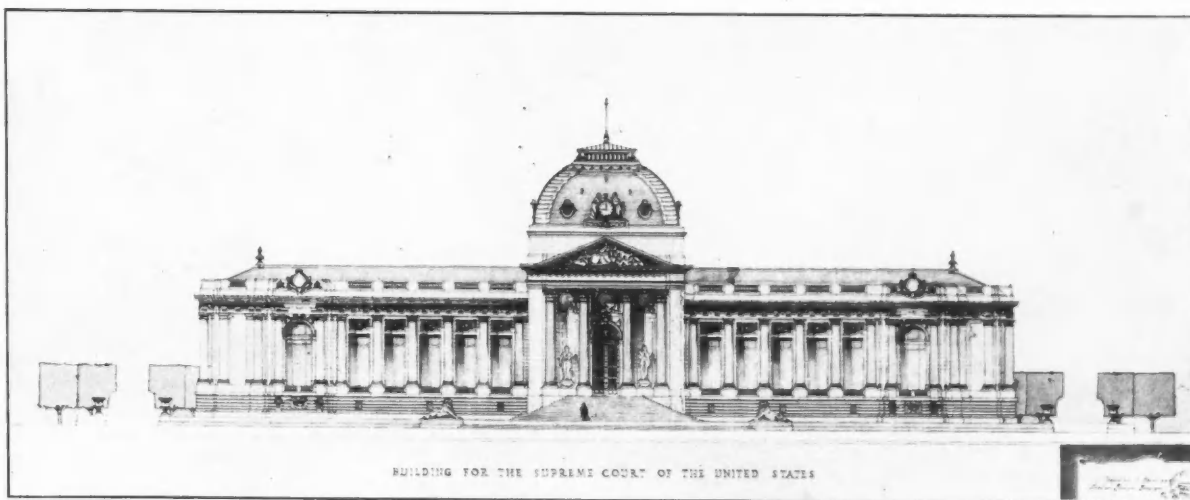
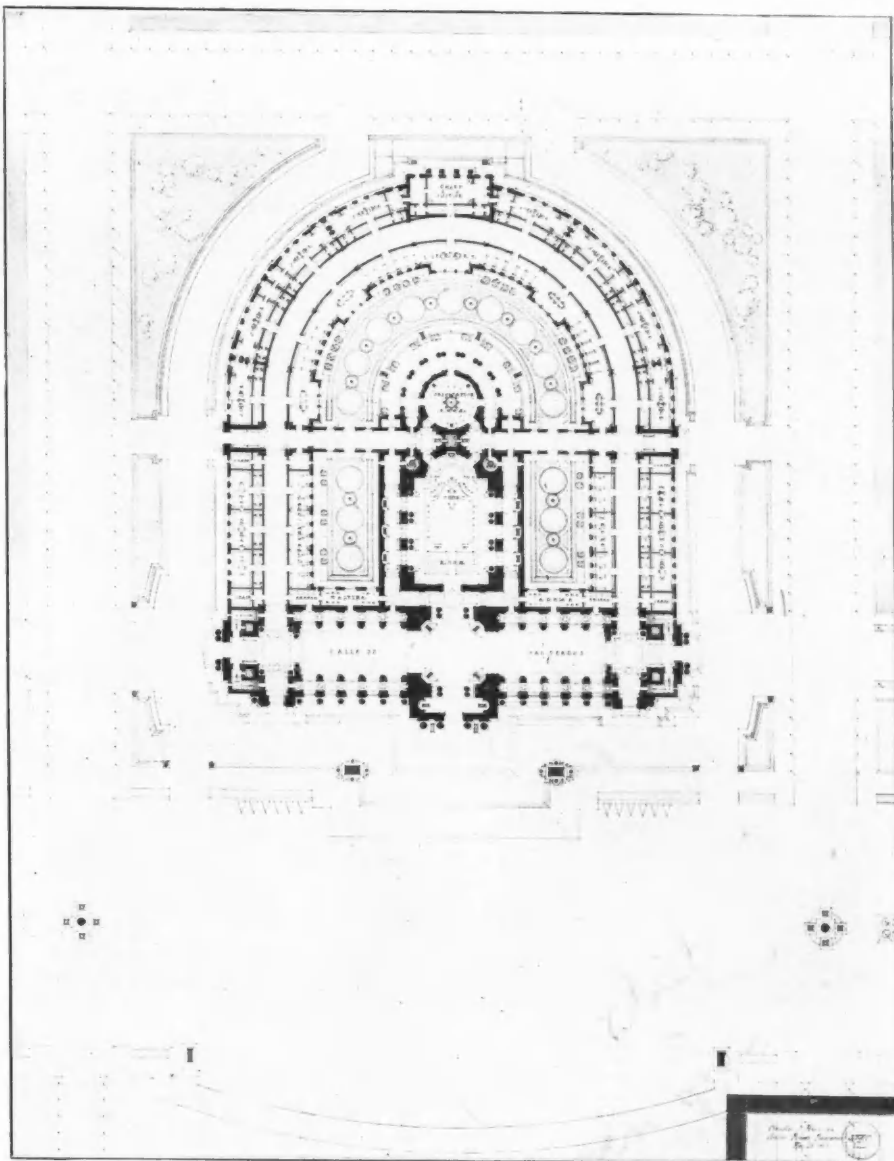


Basement Plan, Hotel Oakland  
Oakland, California  
Bliss & Faville, Architects  
San Francisco, Calif.

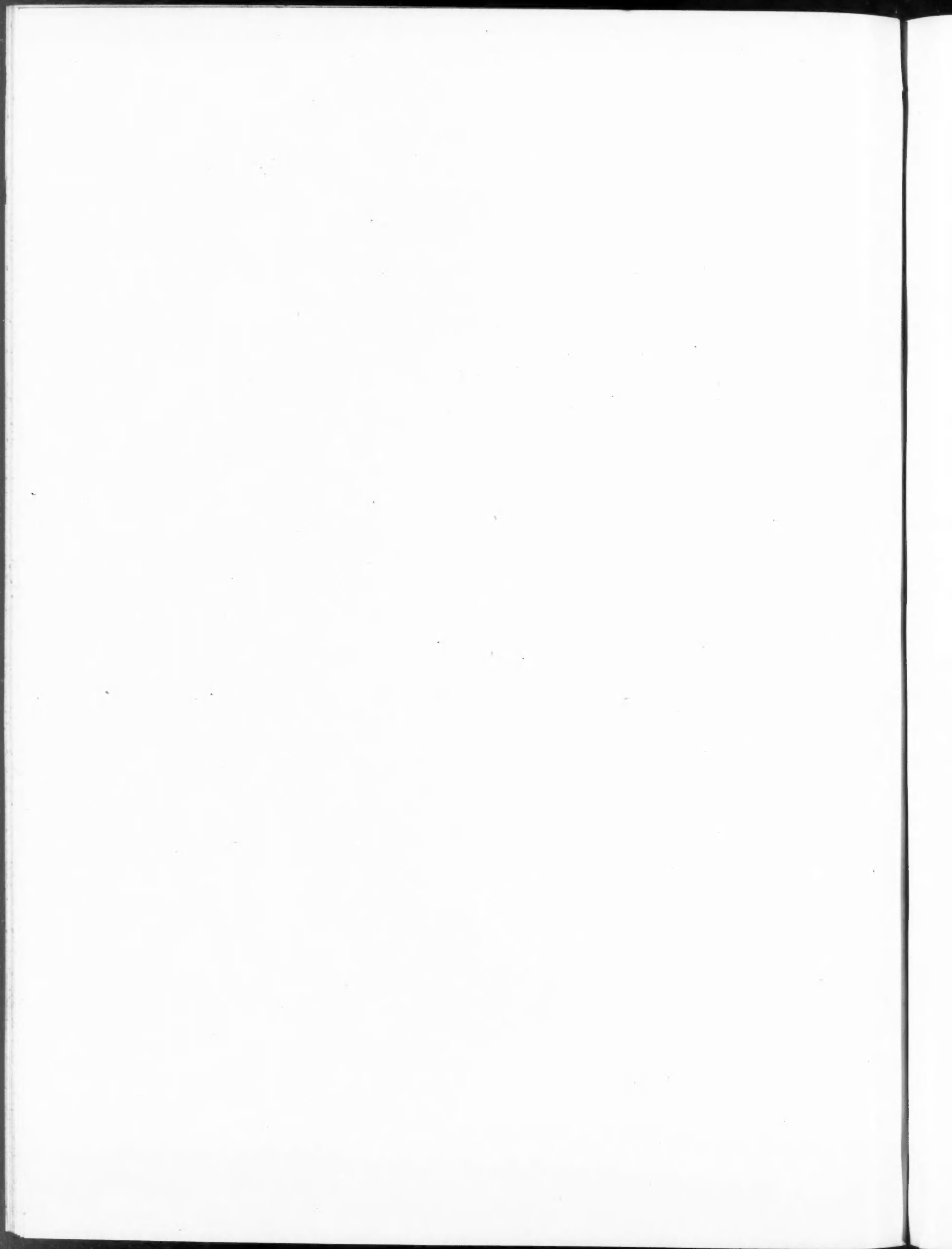


Typical Floor Plan, Hotel Oakland  
Oakland, California  
Bliss & Faville, Architects  
San Francisco, Calif.





Chandler I. Harrison, Scholarship Prize. First Medal, S. B. A. A.  
Ateleir, Brown-Bourgeois





SOCIETY OF BEAUX ARTS ARCHITECTS  
SAN FRANCISCO

1912-1913

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## Local Committee of the Pacific Coast

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WM. C. HAYS, SECRETARY, 86 Post StreetOFFICIAL NOTIFICATION OF AWARDS MADE IN THE  
JUDGMENT HELD IN SAN FRANCISCO  
MAY 29, 1913

## CLASS "A"—V PROJET.

"A Building for the Supreme Court of the United States."

Author.	Award.	Atelier.
Chandler I. Harrison,	1st Medal,	Brown-Bourgeois.
Carl I. Warnecke,	1st Medal,	Brown-Bourgeois.
Ernest E. Weihe,	1st Mention,	Brown-Bourgeois.
Thomas E. Kent,	1st Mention,	Brown-Bourgeois.
Fred Kramer,	Mention,	Brown-Bourgeois.
A. I. Rouda,	Mention,	Brown-Bourgeois.
L. Starks,	Mention,	Brown-Bourgeois.
T. L. Pflueger,	1st Mention,	Baur.
C. F. Strothoff,	Mention,	Baur.
W. I. Garren,	Mention,	Perry.
Stafford L. Jory,	1st Medal,	University of California.
Frank V. Mayo,	1st Mention,	University of California.
John Bauman,	Mention,	Portland Architectural Club.

Second Annual Scholarship Prize Given by the  
Architectural League of the Pacific Coast

The competition for the \$1000 prize offered by the Architectural League of the Pacific Coast elicited much enthusiasm on the part of the architectural draftsmen of the Coast.

The much-coveted prize was won by Chandler I. Harrison, a member of the San Francisco Architectural Club. Stafford L. Jory of the University of California was placed second, Carl I. Warnecke of the San Francisco Architectural Club third, and Ernest E. Weihe of the S. F. A. C. fourth.

Thirty-six students made preliminary sketches, 23 from San Francisco, 8 from the University of California, 2 from

Los Angeles, and 2 from Portland. Out of these 36 students 13 completed the final drawings.

The program of the competition was a most interesting one, the subject being "A Building for the Supreme Court of the United States." The same program was used for the the "Stewardson Scholarship" offered by the University of Pennsylvania, and also by the Society of Beaux Arts Architects for their Class "A" Projet.

The jury of award consisted of nine members as follows: John Galen Howard, John Reid, Jr., Arthur Brown, Jr., Loring P. Rixford, John Bakewell, John Baur, Warren Perry, J. L. Bourgeois and William C. Hays.

The winner of the prize, Chandler I. Harrison, received his technical training in San Francisco offices, supplemented by the work with the Society of Beaux Arts Architects under the supervision of Mr. Arthur Brown, Jr. He deserves special praise, as his work on the prize drawings was done outside of office hours and mostly at night.

\* \* \*

## Japanese Roof Curves

The origin of the Japanese roof curve and the ease with which Japanese carpenters can so accurately construct what their architects design, still continue to puzzle Western architects and those interested in the more difficult phases of building construction, says *Popular Mechanics*. It is freely admitted that the curve of a Japanese temple roof is as difficult a line to draw as man, in his ingenuity, has contrived, but how the Japanese artists themselves succeed so well in reproducing it has never been explained. Modern artists and writers see in these unique and beautiful curves a resemblance to the sagging curves of the primitive tents used ages ago by the forefathers of the Japanese race who dwelt on the burning plains of China, but there does not appear to be any evidence to support such a conclusion. There is no doubt, however, that the curve is a catenary—the most beautiful, perhaps, of all natural curves, formed by gravitation when a chain or cord is suspended between two points.

\* \* \*

## Scientific Brick Test Methods

Scientific investigations designed to evolve a thorough and reliable test for brick paving, which, if successful, is expected to completely revolutionize street and road construction work, are being carried on by two seniors in the department of engineering of the University of Washington. These tests are the subject of a graduating thesis which is unique in itself in that it represents a departure from the ordinary methods.

Because of the bearing the final outcome of these experiments has upon the future of road and street building the government is vitally interested in the tests and government engineers have visited the timber testing laboratory where the experiments are being conducted. The two students have obtained the co-operation of a reliable government engineer. Seattle is also interested in the experiments and is furnishing the bricks upon which the tests are being conducted.

The present method of testing brick paving is inadequate, and has often proven inaccurate and unreliable, and therefore if the undergraduates' experiments are successful they are expected to prove an exceptional commercial boon.  
—*Pacific Builder and Engineer*.

### City Planning

City planning and the idea that a city should be planned as an architect does a house or a building was the keynote of the speeches made at the annual dinner of the Philadelphia Chapter of the American Institute of Architects in the Bellevue-Stratford. Although the subject of beautifying municipalities by uniformity in architecture and suitable legislation was the topic of the evening, corrupt and inefficient municipal politics came in for a great deal of attention on the part of Mayor Rudolph Blankenburg, who said that Philadelphia has little to gain by boasting of a city hall that cost \$27,000,000 when there are 30-cent politicians in it.

Mayor Blankenburg also said the people of Philadelphia are too provincial in their ideas about insisting on the employment of Philadelphians for important work when better and more experienced persons may be obtained in other sections of the country.

Francis G. Newlands, United States Senator from Nevada, declared that this country was blessed by nature with everything that is beautiful and attractive, but that buildings have been erected that are ugly and abhorrent to the eye.

"Of late years there has been a movement in favor of art," said he, "and all over the country associations of architects, artists, sculptors and engineers have been formed and a federation of arts has brought them into co-operative action.

"They have developed a journalism of their own, devoted to the arts, music, painting, sculpture and architecture, and they have done much to impress the public opinion of the country. Legislation has not kept pace with public sentiment, and political government, whether municipal, state or national, has thus far failed to show full comprehension of the strength of this movement.

"The Burnham plan of Washington, an enlargement of L'Enfant's conception, has been forced upon a reluctant congress by public opinion. City planning has been taken up, and the idea now is growing that a city should be planned just as a house is planned, and not left to an accidental and struggling development. The plans should embrace not merely utility, but beauty and recreation in every form. A backward step was taken by the repeal of congress for the Tarsney act, which provided for the competition of architects in government work.

"It was pushed through in an appropriation bill against the will of the senate and the president in the closing days of the last session as a mistaken measure of economy. The senate stood out against it until the prospect of the failure of the sundry civil bill made the senators yield, and President Taft expressed his dissatisfaction with this provision.

"Such legislation should be reversed by laws so generous and broad as to embrace a department of arts at Washington, which, in co-operation with similar organizations in cities and municipalities, would do much to advance the artistic development of the country. In the legislation providing for such a department, the leadership of great architects and artists should be accepted."

The senator expressed the opinion that if New York City had adopted city planning and uniform architecture several years ago, many of that city's abnormal and eccentric buildings would have been spared. He added that as a Democrat he was hopeful of artistic development under President Wilson's administration because Mr. Wilson is a man of culture and artistic temperament. The speaker predicted that in the next twenty years great strides will

be noted in the United States in making art inheritance the enjoyment of all and not the privilege of a favored few.

E. A. Price, a member of the Philadelphia Art Jury, spoke of the work it has done in passing 70 submissions, 50 of which exceeded \$9,000,000 in value. Walter Cook, of Washington, president of the American Institute of Architects, urged the adoption of competition among architects working on government work.

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### Adaptability of Wood for Many Purposes

Wood, more frequently used than perhaps any other material in house construction, at least in Western America, offers a very wide study. There are a great many varieties of timber used in this country, and they each have certain characteristics which render them especially suitable for use in one building and unsuitable for another.

For heavy framing, such as wooden trusses, girders and posts, a strong timber, and one which can be obtained in large pieces, is required. Georgia pine, Oregon pine, white oak can all be used for such a purpose. Our own Douglas fir is of course popular.

Cypress wood and cedar are best for shingles. For interior finish is chosen a wood which will make a pleasing appearance and which will take a polish, whilst for floors hardness and resistance to wear are the further requirements. For floors oak, hard pine, maple and beech are good, and for the rest of the interior finish any of the hard woods, such as ash, oak, mahogany, chestnut or butternut, are selected.

The toughness and density of wood must be considered in determining the character and size of the details and mouldings.

Hardwoods allow of sharp, thin lines, and therefore of small and delicate mouldings which would be impossible in a softer material. There are also certain kinds of wood, as there are certain kinds of marble, the grain and figure of which is best reserved for decorative purposes and exhibited in boards and panels with simple forms and few mouldings. Timber is generally classified under the headings:

(1) Soft or pine wood, and (2) hardwood or leafwood, these again being subdivided into a great number of varieties. The following principles might be given as a guide to the proper selection of wood:

1. Soft timber having straight grain with slight cohesion between the fibres should be used in straight pieces. Allowance should always be made for shrinkage; panels, for example, need freedom of movement to prevent splitting. Joiners' work should be made and lightly put together long before it is wanted, and should only be glued up finally after the initial shrinkage has taken place.

In constructional work timber may be used under direct compression, tension or transverse stress, but it is not suited to resist shearing along the grain. Where this is unavoidable the joints must be very carefully made.

2. Hardwood having much greater cohesion between the fibres than soft woods, may be used in curved as well as straight pieces. Shrinkage is complicated by the action of the medullary rays, but is generally less than in soft woods.

In constructional work hard wood should always be used where subject to shocks, as in warehouse doors and storey posts. Mouldings may be undercut and carving may be rich and deep, there being ample cohesion to render this possible.



### Woolworth Building Greatest on Earth

The highest habitable structure on earth is the Woolworth building in New York. So much interest attaches to this remarkable structure, and so widely known is it, that now it is completed, after two and one-half years' construction work, we will give our readers a description of it.

This building is the most wonderful and marvelous piece of constructive engineering ever conceived or undertaken by man. Nearly 30,000 tons of steel were required in erecting the framework. It is said that not a single steel beam that went into this structure remained on the site of the building an hour after its arrival, before it was put in place. It was all brought to the building site practically on the minute, as it was impossible to store the material in the busy streets of lower New York.

Seventeen million bricks were required in the walls. Over 80,000 electric bulbs are used in the lighting of this structure. Strung less than three feet apart, these bulbs would light the entire 40 miles of water front around Manhattan island.

The building has a total weight of 206,000,000 pounds. The engineers figured that at times this weight is increased by wind pressure to 250,000,000 pounds. It is designed to withstand a wind pressure of about 250 miles an hour, a velocity which, if ever attained, would blow every building off Manhattan island.

No other building since the creation of the earth has reached such a height as 910 feet, which is the height of the Woolworth building from its foundation at bed rock to the top of the tower. The Woolworth tower is 76 feet square and 55 stories high. The roof of the main building is 386 feet above the street. This main structure is 29 stories in height and covers a plot of ground approximately 150 feet by 200 feet.

The building contains 27 acres of rentable office space, and about 13 acres more is taken up with elevators and corridors. There is a battery of 28 elevators, 12 of which serve the tower above the main building. Every safety device known is provided, including air cushions, so that there is absolutely no danger, even though the average tenant will be able to get to his office from the street within 30 seconds. It takes just about one minute to go from the ground floor to the top office floor in one of the express elevators.

Some other features which give an idea of the work involved for the architect to plan the building are as follows: 3000 hollow steel doors, 12 miles of marble trim, 43 miles of plumbing pipe, 7500 tons of architectural terra cotta trim, 28,000 tons of hollow tile, 28,000 tons of terra cotta partitions.

The expression "absolutely fireproof" is often used in connection with the modern office buildings, but is rarely true. In the case of the Woolworth building, however, it is true. There is not a particle of wood in its construction. The doors, partitions and trim are all of steel, terra cotta and glass.

One of the most interesting features of the building is the tower, which contains an immense electric light, and which may be seen for many miles around New York. On the fifty-fourth story is a spacious observatory, which will soon be the Mecca for thousands of visitors of the metropolis of the country.

The exterior of the building is of creamy white stone and terra cotta design, a combination of the Italian, French and modern renaissance throughout the main part, with Gothic steeples at the roof. The grounds and building are said to have cost Frank Woolworth, the owner, about \$24,000,000, and experts in New York office building profits affirm that he will never be able to get in excess of 3 per cent per annum on his investment.

### Popularity of Terra Cotta

The architectural terra cotta, tile and pottery interests in Chicago are growing in volume and have gained an enviable reputation, says W. D. Gates, secretary of the National Terra Cotta Society. Architects and owners in Chicago have been more insistent for quality of work than have those of other cities, and the result has been that the manufacturers have been stimulated to utmost effort and have made their ware the standard.

The large number of tall buildings erected down town during the last year have been either largely or entirely of terra cotta, and most of them of enameled terra cotta, as also have been the Michigan avenue automobile buildings, the large number of fine apartment buildings and the homes of the city.

This has been occasioned by the imperative need of a material that would wash, a material that would keep clean as long as possible and could at any time be readily cleaned down. The large amount of smoke hanging about the city charged with sulphur gas has, when long continued, a marked influence on building material.

The enamel terra cotta is no more affected by this than is the bottle in which the acid is kept for use in the laboratory or drug store.

The use of the steel skeleton for building necessitates just this kind of covering.

The steel is the bone of the structure and is protected and ornamented by the terra cotta covering. The steel and terra cotta skyscraper, which originated in Chicago, has become famous all over the world. Chicago architects, builders and manufacturers set the pattern for the world, and today their methods influence building methods everywhere.

Architects, builders and manufacturers are beginning to dare to use color. For a long time they held themselves strictly to line and relief work, but they are now adding color, and will more and more and with added effect, and no material lends itself better to this end than terra cotta.

Much use is coming in ornamental work in tiling for exterior use for spots of color and largely for interior work, where it is particularly effective and much more pleasing than any of the other materials there used. It is sanitary, cleanly, beautiful and imperishable. Tile roofing is also largely made here.

Even in art pottery Chicago is coming to have a reputation. The manufacturers, taking as a motto that "nothing is too good for Chicago," have made ware that has been widely and well received. Chicago opened the eyes of the world at the world's fair to the fact that it had art. Its clay workers are and have been active in showing what they could contribute to add to and keep their reputation in this field.

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### New Architects

The California State Board of Architecture has granted certificates to practice architecture to the following: William J. Dodd, of the firm of Haenke & Dodd, 1114 Story building; Ross Montgomery, 805 Trust and Savings building; Karl Keffer, 2628 Pasadena avenue; Clinton Nourse, 496 West Central avenue, Sierra Madre; and Harry L. Pierce, 554 West Forty-third Place, Los Angeles. G. Curtis Noble, 549 S. Grand avenue, Los Angeles; Mott M. Marston, 532 Laughlin building, Los Angeles; Richard C. Farrell, 405 Currier building, Los Angeles; Jas. D. MacMullen, 940 Ivy street, San Diego.

### Another Bed Novelty

President Lawrence Holmes, of the Holmes' Disappearing Bed Company, and the inventor of that great modern convenience, has patented and is now manufacturing a new movable upright bed. This may be moved readily to any part of a room, and concealed behind a canopy when not in use. It is unattached, standing on its own base. Hotels and apartment houses, when economy of space is a desideratum, have shown a demand for the new bed. S. B. Cooke, local manager for the company, has the bed on exhibition at the display rooms, suite 422-3-4 Failing building, and invites public examination. Commendable features regarding this bed include the ease with which it is handled, economy of space, sanitariness and absolute safety.

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### Industrial Publications

"Genuine Economy in Home Building" is the name of a particularly handsome booklet published by the Hydraulic Press Brick Co., of St. Louis, Mo. It is replete with illustrations in color. The covers are printed in shades of red and brown, in similitude to a wall of vari-colored brick, producing a striking effect.

*Roofing Tin*, the Taylor bulletin for the roofing trade, published by the N. & G. Taylor Co., of Philadelphia, for May, is out. It is an interesting number.

An especially attractive booklet, handsomely printed and entitled "Modern Triumphs in Iron and Bronze," has been issued by the Spokane Ornamental Iron & Wire Works. It shows, among others, the entrance to the Washington High School, Portland, entrance Marquise, furnished Lipman, Wolfe & Co., Portland, and other equipment in this beautiful department store all supplied by the Spokane firm.

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### Patching Concrete Floors

Signs of disintegration and wear in the surfaces of concrete floors occasionally appear, and various methods have been suggested for repairing them. As would naturally be supposed experiments have developed the fact that there are plenty of wrong ways and only one right way. The ordinary method is to make a cement mortar mixed with sand which is placed in the defective surface, which is generally somewhat cut, and then smoothed down with a trowel. The concrete beneath, being dry, absorbs the moisture in the mortar, the latter fails to "set," the surface generally dries out, and results cannot help but be unsatisfactory. President Leonard C. Wason, of the Aberthaw Construction Company, Boston, recently wrote a paper on the subject giving directions for the right way to patch concrete floors. He says:

"Cut down the worn place at least one and a half inches. This cutting should be carried into the strong unbroken concrete and the edges should be cleanly undercut. The bottom of the cut should then be swept out, clean—blown out with compressed air or a pair of bellows, if available, then thoroughly wet and scrubbed with a broom. In this way, small loose particles of broken material, which the chisel has driven into the surface are removed. A grout made of pure cement and water about the consistency of thin cream, should be scrubbed into the pores with a broom or brush, both at the bottom and sides of the cut. Following this a stiffer grout, about the consistency of soft putty, should be thoroughly compressed and worked into the sur-

face, which has already been spread with grout. Finally, before the grout is set a mortar made of one part cement to one part crushed stone or gravel, consisting of graded sizes from one-half inch down to the smallest, excluding dust, should be thoroughly mixed and put in place, then floated to a proper surface. Cover with wet bagging, wet sand, sawdust, or other available material. All trucking should be kept off and the surface kept thoroughly wet for at least one week or 10 days.

"If a particularly hard surface is required, six-penny nails are sometimes mixed with the mortar and other nails into the surface when the patch is finished. This will produce a surface which is extremely hard and durable."

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### How to Make Blue Prints

Although it seldom becomes necessary to make additional prints from a blue print, it is possible to do so provided the original print is first converted into one in which the lines are black and the background white. The operation to change the color is neither difficult nor does it require a great amount of time. It is merely necessary that the print be immersed in a solution formed of  $\frac{1}{4}$  ounce of ordinary borax dissolved in 6 ounces of cold water. When the print has blackened, it should be removed and washed thoroughly and placed in a solution of  $\frac{1}{4}$  ounce of gallic acid,  $\frac{1}{4}$  ounce of tannic acid and 8 ounces of cold water. This will intensify the color and make the print permanent.

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### Systematization in Building

*Construction Details* urges that building, as a trade, should be better systematized in the United States than it is. In England the "quantity surveyor" makes an estimate of all material and labor in a building. He compiles "an itemized list covering every particle of material which is to be included in the building and another bill of what, in England, are called 'labors' which includes detailed statements of all the operations which each craftsman employed must use in order to produce the desired result. If, for instance, bricks are to be laid in an ornamental pattern, the extra work thus involved is carefully considered and estimated accurately. The quantity surveyor's bills go into the most minute detail considering even each mitre in a plaster moulding." The adoption in this country of a similar rule would work advantageously.

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### A Silicious Wood Preservative

Technical journals have recently mentioned the impregnation of timbers with melted paraffin and naphthalene, but the new Marr process is a great advance on this method. Diatomaceous earth, a silicious material, is ground so fine that ninety-two per cent passes a two-hundred-mesh screen. This is mixed with the melted paraffin and the naphthalene and timbers immersed in the mixture for four hours. As compared with the twelve to twenty-four hours required in creosoting, this is noteworthy. Furthermore, it is an open vat process. The wood is permeated to the center and resists the attack of marine borers and decay besides gaining in resilience. Nails hold better and do not rust nor does the wood become waterlogged. Hardwoods like white oak which resist other treatment yield to this preservative. The expense is small, for the mixture costs only three cents per pound and less than two pounds of solution are required for each cubic foot of timber.



## Report of Committee on Education, Read Before the Forty-Sixth Annual Convention of the American Institute of Architects Washington, D. C., December, 1912

(Concluded from May number)

We have referred in past reports to the very serious questions of the student, the draughtsman and the junior practitioner in their relation to the profession, and therefore indirectly to the Institute. It is generally accepted that even from the moment when he begins the study of architecture the student should feel, or be made to feel, that he has come into some kind of organic relationship to the whole body of architects, and to their official organization. Just how this should be determined, and on what lines, and how it should be put into practice, are questions which apparently open up an infinite vista of conflicting opinions and warring emotions, and since this committee has been unable after three years to unite on any definite recommendations to the Institute, it proposes this year to make the matter a subject for special consideration at the Educational Conference in the hope that the present nebulous condition may so precipitate itself into a definite and coherent form.

This committee has in recent years swept with nervous fingers the whole gamut of formal architectural education, from the solemn bass of the august schools, through the middle register of the architect and his works, to the shrill treble of the clubs, ateliers and those who are to be benefited by "extension courses," that give aid to the injured draughtsman. We desire now to speak of yet another aspect of the educational question which is of great importance, yet at present almost wholly ignored. From time to time we have referred more or less casually to the fact that while we have the most copious and widespread architectural education to be found in any country, we have practically no agencies for the education of craftsmen. The result must be, and is, extremely injurious, if not fatal, to architecture itself. We may on paper create visions that rival those of Coleridge's Kublai Khan; we may on arising from a weary drawing board, our creative task accomplished, say, with Justinian (and believe ourselves in the saying), "Solomon, I have surpassed thee," but when we see our drawings and our designs materialized in three dimensions we realize that, were we buried within their walls, the globe-trotting New Zealander, a century hence, looking for our personal monuments, would hardly say, with Sir Christopher's eulogist, "Circumspice." In the good old days when an architectural monument was a plexus of all the arts, the architect was pretty much at the mercy of the craftsman, and he still is, with a difference; for then every bit of sculpture or painting or carving or metal work and joinery, and glass and needle work, when these latter came into play, enhanced the architecture, glorified it, and sometimes redeemed it as well; now either our carving is butchered, our sculpture and painting conceived on lines that defy the architecture, our stained glass defiant of every law of God, man or architect, or it is all reduced to a dead level of technical plausibility, without an atom of feeling or artistry, and we are glad enough to take it this way for the sake of escaping worse.

Every architect knows that the success or failure of his work depends largely on the craftsmen who carry it out and complete it with all its decorative features of form and color, and yet in a nation of 100,000,000 people, with a dozen schools of architecture, practically nothing is done

towards educating those same craftsmen, and we either secure the services of foreign trained men, accept tenth-rate native work, or go without. Take a case in point: It is decided to build a metropolitan cathedral with little regard to cost; plans are made, what then? If it is to be a great and comprehensive work of art, it needs—and exactly as much as it needs its architect—sculptors, painters, carvers in wood and stone, glass makers, tapestry makers, embroiderers, leather workers. Are there enough schools in America to train all the craftsmen needed on this one monument? Is there one school, and if so, where? One of the foolish arguments against Gothic is that it is quite dependent on artist-craftsmen, and as we have none, we must abandon the style; one of the foolish arguments in favor of Classical design is that anybody can learn to carve an acanthus, therefore we had better stick to what we know we can do. Neither argument is sound. If we have no artist-craftsmen, then it would be better for us to close up half the schools that are turning out architects and employ the funds so saved for the training of the only men who can give lift to the architect's designs.

Apart from the industrial arts in their relationship to architecture, their importance in this country where art manufactures or products are as enormously in demand, is too obvious to need demonstration. Nearly all our expert labor in the artistic trades is imported from Europe. We pay large wages to foreign workmen, but refuse to educate our own people so that this financial benefiting may accrue to them. In other words, our prosperity results in benefiting the alien, and we allow our own citizens to degenerate, furnishing no new employment for the rising generation, but fitting it only for those limited callings which are already overstocked, and in which it can command but a minimum wage.

The lack of industrial art education all over this country is nothing less than shocking, and the elementary nature of that which exists is absurd when compared to the importance. Consider, for example, some of the schools of art industries in Paris. These exist in nearly every category: tapestry, weaving, ceramics, horticulture, landscape

(Concluded on next page)

### Advertising on Cement Walks

Wishing to extend a cement sidewalk a distance of three or four blocks to the new fair ground and having no fund for the purpose, the town of Hope, Ark., constructed the extension by selling each outlined block of it as advertising space. A plat was made of the walk showing it divided into numbered squares. A few of the squares were retained on which to place a short history of the town, giving names of prominent men, various industries, population at different dates and the names of county officers at the time, and the remainder were sold for advertising.

In most cases the advertising was done by forming the letters in the top coat before the final set, but a few of the advertisers furnished aluminum letters and numerals about three inches high. Although the sidewalk has now been laid for some time, the outlines of the letters are said to be as plain as when first made.

gardening, etc., but four in particular single themselves out for especial consideration. These are as follows:

Ecole Germain Pilon, producing artists capable of designing and modeling objects to be executed by artisans. It has 115 students, with a budget of \$12,000 per annum.

Ecole Boulle, for highly skilled artisans in the furniture trade, with 270 students and a budget of \$45,000.

Ecole Estienne, for the several industries of the book and printing trade, with 180 students and a budget of \$45,000.

Ecole Bernard Palissy, a school of applied design, with 120 students and a budget of \$15,000.

These schools occupy great individual buildings, admirably appointed, and teach every branch of the trade they stand for, the Ecole Estienne covering no less than 17 specialized professions in the printing trade, at an expense to the state of over \$350 per student each year. Admission is by competitive examinations, so that the students are of the best type, expensive education not being wasted on incompetent subjects. The boys are admitted between the ages of 13 and 16, the course lasts three or four years and includes a general culture course, as well as courses which are purely technical.

In the very few American vocational schools we have there is usually one class room given to each profession. Bookbinding, which, for example, at the Ecole Estienne is developed into several separate professions, here occupies one room, where the same student is supposedly taught everything knowable in the art in the space of a year or two, and then sent off to command wages one-half those paid workmen imported from France or Germany.

Now, in comparison, and considering only the question of those two branches of work most intimately associated with architects, decorative modeling and painting, what is offered, for example, by New York?

The decorative modelers' trade is governed by a society calling itself The Modelers and Sculptors of America, of which the local branch in New York has 250 members. These are almost exclusively foreigners, a fact significant in itself. The pay varies from \$35 to \$60 per week. The society admits only a limited number of apprentices, we believe not more than fifteen or twenty at any given time. These apprentices are supposed to pick up what they can learn at the shops during four years, after which they must become journeymen. As they rarely do pick up very much during this time, they discover that they are unable to obtain work at the end of their apprenticeship and have to give up the trade, thus having wasted four years. The only means of instructions for those boys are afforded by Cooper Institute, Pratt Institute, the Mechanics' Institute and the Sculpture Studio of the Society of Beaux Arts Architects.

The first three of these institutes give the boys simply practice in modeling and drawing from casts: the fourth is this year endeavoring to train them in a knowledge of classical orders, the various styles of modern ornament, the study of natural forms and original composition of ornament.

Praiseworthy as these efforts are, they are insufficient. No boy, to grow into an intelligent workman, can abandon all studies at 14 and enter a shop. He must continue his course of general studies while learning the elements of his craft: therefore, a school is necessary until he is at least 16. Again, these classes are so overcrowded that the student can come only every other day, while the system of copying casts, stupefying as it is, cannot be productive of good results.

The decorative painters form a part of the general painters' union, which in New York is divided up into locals by

nationalities; the German local, containing about 1,200 journeymen, is said to have the highest standard, and at one time it had some form of instruction for its members. What this was we are unable at present to find out, but now it has been abolished altogether.

We are told that there is not one American-born journeyman doing commercial painting.

Now if all this is true of architectural modeling and painting it is at least equally true of the other arts, such as wood carving, the making of stained glass and metal work of all kinds. Obviously little is done educationally in any of these directions, and as a consequence when we want really good work we go abroad for it or employ foreign-trained men who have taken up their residence in this country. Some time ago a member of this committee was asked to give a list of artist craftsmen who were competent in design and execution, and who were willing to work with due regard to the architectural environment of their products. He reported that there were two Americans who were doing well as beginners in stained glass, but that it would be safer to go to England, where the ancient tradition in design and workmanship still maintains in a measure. He named two good sculptors in wood, one a Bavarian, one a German; one admirable iron-worker, a German; one goldsmith, an Englishman, and two architectural sculptors, one a Welshman, the other American.

Of course, this is all wrong. There should be an hundred craftsmen in each category, if architectural dreams are to be properly materialized and embellished, and these should be our own people, not imported aliens, however competent they may be.

It should be understood that we are not referring to the sculptor and the painter as architectural allies; we have great men in both categories and their relationship to the profession was considered by the Committee on Allied Arts of last year. We are speaking of the craftsmen whose work enters more intimately into ordinary architectural practice, and so speaking we do not hesitate to say that the present state of things in America is barbarous, uneconomical and in a degree discreditable to the architectural profession.

We do not suggest a remedy. We have none to offer. We beg to call attention to a condition, and to urge each architect individually and each Chapter collectively to consider the situation very seriously, and to do everything possible to remedy a crying disgrace. There are two things that might be done, one by the architect, the other by the Chapters: The architect might and should exclude from his general contracts everything that calls into play artist-craftsmanship (as many do even now), such as art-metal work of all kinds, stone and wood carving, tiles, mosaic, leaded glass, and then endeavor to place this work in the hands, not of great organizations, but of individual craftsmen. The Chapters might, through committees, interest themselves in local trades schools, offering their assistance to the teachers, giving perhaps small prizes for meritorious original work, and where there are no classes for the teaching of some particular craft, they might be influential in organizing a class in some definite field.

Neither of these suggestions goes to the root of the matter, of course, for this lies much deeper than may be reached by any such panaceas, but something must be done, and in default of better, we proffer these suggestions.

Respectfully submitted,

RALPH ADAMS CRAM,  
EMIL LORCH,  
LLOYD WARREN,  
C. C. ZANTZINGER,  
WM. S. PARKER.

Committee on Education.



### The Parrott Automatic Gas Water Heater

The Michigan Gas Appliance Company, manufacturers of the Parrott Automatic Water Heater, has opened offices with a demonstrating machine at 427 Alder street. The heater is the smallest made in the way of an automatic heater, yet it produces a large flow of hot water at a very low running expense. The Parrott heater fills a long-felt want in a finely constructed machine, which is low in initial expense and maintenance.



### Personals and Trade Notes

Architects Root & House have moved their offices from 410 Commercial Club Building to 400-1-2 Yeon Bldg.

Architects Cummings & Morcom have opened an office in the Finch Block, Victoria, B. C.

Architect W. S. Duncan has moved from 224 Vernon Drive to 812 Robson Street, Vancouver, B. C.

Hunter & Hudson, Engineers, San Francisco, have moved their office from 328 Rialto Building to 729 same building.

Architect H. C. Ferrey, Victoria, B. C., has moved from the Union Club Building to temporary quarters at 220 Sayward Building.

Lewis & Lewis, Architects, formerly at Twenty-second and Upshur Streets, have opened offices at 211 McKay Building, Portland, Ore.

Earl A. Cash, formerly a draftsman with the Hurley-Mason Co., is now with Architect Julius A. Zittel, of Spokane, Wash.

Architect W. T. Whiteway has moved his offices from The Molson's Bank Building to 1400-01 World Building, Vancouver, B. C.

W. E. Dennison, of the Steiger Terra Cotta & Pottery Works, San Francisco, has returned from a business trip to Southern California.

Architect Geo. H. Wenyon, 301 London Building, Vancouver, B. C., has departed for London, Eng., where he will engage in his profession.

Architect J. R. Ford, of Eugene, Ore., was a recent visitor in Portland. While in Portland, Mr. Ford was inspecting apartment house construction.

Architect C. A. Meussdorffer, with offices in the Humbolt Bank Building, San Francisco, has returned from spending an outing in the Yosemite Valley.

O. G. Hughson was recently appointed financial secretary and manager of the Builders' Exchange, to fill the vacancy caused by the resignation of L. F. Danforth.

Mr. Lilley, of Lilley & Thurston Co., dealers in building materials, with offices in the Rialto Building, San Francisco, is on an extended trip east.

C. M. Lovsted, treasurer of the Spokane Ornamental Iron & Wire Works, of Spokane, Wash., was a recent visitor in Portland, transacting business for his company.

The Denny Renton Clay & Coal Co., Seattle, Wash., has been awarded the contract for brick sufficient to pave 6000 feet of roadway in Kittitas County, near Ellensburg.

H. G. Ellis, a Spokane architect, spent a few days in Portland looking over the Union Stock Yards for Spokane capitalists, who expect to build similar yards in that city.

Milo S. Farwell, formerly a draftsman in the employ of Architects Knighton & Root, of Portland, has been a practicing architect in the city of Victoria, B. C., for the past year.

Architect Frank Wilson Young, junior member of the firm of R. B. Young & Son, Los Angeles, Cal., is on an extended trip through the east, and expects to be gone about a month.

J. A. Fouilhoux, of the architectural firm of White-

house & Fouilhoux, has been appointed on the committee to redraft the building code of Portland. He replaces Ion Lewis, who recently resigned.

Architects Chas. Haynes & Alexander A. Cantin have formed a partnership and have opened offices in the Mehlhorn Building, Seattle. They were formerly partners in San Francisco, before the fire of 1906.

The Washington Brick Lime & Sewer Pipe Co., of Spokane, Wash., will furnish the buff terra cotta and the granite colored brick, which will be used on the third unit of the Washington State Reformatory at Monroe.

The Western Builders Supply Co., Inc., San Francisco, is now situated in its old location before the fire, 155 New Montgomery Street. This firm is one of the pioneer manufacturers' agents and jobbers in San Francisco.

Architect John Parkinson, of the firm of Parkinson & Bergstrom, Los Angeles, is on an extended European trip. Mr. Parkinson expects to be away two or three months. While away he will visit his birthplace at Bolton, England.

The Pratt Building Material Co., with offices in the Hearst Building, San Francisco, is a new concern carrying a general line of building materials. C. F. Pratt, well known in California building circles, is at the head of the new firm.

The terra cotta on the eleven-story Insurance Exchange Building, San Francisco, was furnished and erected by Gladding, McBean & Co.; the terra cotta setting started on April 20 and was completed June 4, being three weeks ahead of schedule.

Clinton Nourse, formerly of Des Moines, Iowa, and Karl Keffer, of New York City, have opened offices for the practice of architecture in the Story Building, Los Angeles, Cal., under the firm name of Nourse & Keffer; manufacturers' samples and catalogs desired.

C. H. Weilder, local manager of The Tuec Co., has secured the contract to replace the high vacuum plant in the new Broadway Building with one of the Tuec's plants. He has also received the contract to install a residential plant in the new home of W. C. Bristow.

The Pacific Face Brick Co. has finished the delivery of brick on the Foster & Kleiser theater on Sixth Street. Other buildings on which delivery is now being made are the Wassell Apartments; Fritz Building; Rose City Importing Co.'s building, and the Platt & Platt Building.

J. Braida & Co., through their local representative, Wm. Frese, secured the contract for 20,000 square feet of terazzo flooring in the Morgan-Bushong Building. Other recent contracts secured by Mr. Frese are for 70,000 sq. ft. in the McLeod Building, Edmonton, and 30,000 sq. ft. in the Strathcoma Hospital near Edmonton.

The Holmes Disappearing Bed Co., through their local manager, S. B. Cooke, secured the contract to install seventy-seven concealed beds in the R. F. Wassell Apartment House on East Thirteenth and Morrison Streets. The same company also secured the contract for the installation of fifty disappearing beds in the Dr. Wood's Apartment House on Tenth and Hall Streets.



### A Resume.

#### PORTLAND.

Church—Architects Tourtellott & Hummel have been commissioned to prepare plans for a church building for the First Methodist Church. The building will be of classic design, 100x150 in size, and cost about \$150,000.

Business Block—Architects McNaughton & Raymond prepared plans for a two-story brick business block, to be erected in Eugene for Flint-McLaughlin Furniture Company.

School—Fred A. Legg and George Kingsbury, associate architects, prepared plans for a \$30,000 school to be erected in Camas, Wash. The building will be two-story brick, 75x112, and have twelve class rooms.

**Business Block**—Architects Doyle & Patterson have been commissioned to prepare plans for the building to be erected on the Pittock Block for the Northwestern Electric Company. The building will cost \$1,000,000, and will be eight stories high, 200x200 in size, and of fireproof construction.

**Residence**—Plans for a two-story, ten-room colonial residence, which will be erected for L. M. Courtney at a cost of \$5000, were prepared by Architect J. C. Atkins.

**Residence**—Architect R. N. Hockenberry is preparing plans for an eight-room, two-story colonial residence with brick and plaster exterior, for Dr. A. J. Brock, to be erected at a cost of \$8000.

**Remodeling Church**—Architects Emil Schacht & Son prepared plans for remodeling the St. Johns Catholic Church, of Oregon City. The improvements will cost about \$3000.

**Residence**—Architect Ernst Kroner prepared plans for a modern seven-room country home, to be erected for himself, at his country place near Tigard.

**Residence**—Plans are being prepared by R. N. Hockenberry for a two-story, eight-room semi-colonial residence, to cost \$7000, for Dr. L. L. DuBoise.

**Church**—L. R. Bailey Co. prepared preliminary plans for a \$15,000 church to be erected for the Rose City Park Presbyterians.

**Residence**—Architect H. C. Dittrich prepared plans for a ten-room frame residence, to be erected on Portland Heights for M. A. Ashley, at a cost of \$12,000.

**Bungalows**—Butterworth, Stephenson Co. prepared the plans for a \$3000 bungalow to be erected at Primrose Acres for T. A. Moore. The same company also prepared plans for a bungalow to be erected for Dick Deitrich at Glenn Harbor.

**Residence**—Plans were prepared by Architect Earl A. Roberts for an eight-room Swiss chalet, to cost \$4000, for Wm. Bechtold.

**Apartment House**—Architect A. C. Dittrich prepared plans for a two-story frame apartment house for D. O'Connell, to cost about \$12,000.

**Residence**—Architect R. N. Hockenberry prepared plans for a two-story frame residence, to cost \$6000, for H. S. Johnstone.

**Residence**—Plans have been prepared by Architects Jacobberger & Smith for a nine-room residence to be erected in Alameda Park for J. H. Gilpin, at a cost of about \$10,000.

**Factory**—Architects Jacobberger & Smith prepared plans for a two-story addition, 66x85, to the Doernbecher Manufacturing Company's plant, to cost \$7500.

**Residence**—Plans were prepared for a two-story frame residence by Architect Arthur J. Maclure, to be erected for Mrs. Bertha D. Johnson, of Middleton, Ore.

**Garage**—Architect O. N. Pierce prepared plans for a one-story concrete garage to be erected for James Kelly on Williams avenue and Failing street.

**Store Building**—Architect Wenzel Fritsche prepared plans for two buildings to be erected on Hawthorne avenue for F. M. Barnes; one will be a two-story frame store and apartment building, to cost \$17,000, the other will be a reinforced concrete theatre building, to cost \$10,000.

**Business Block**—Architect Aaron H. Gould has prepared plans for a four-story brick building to be erected for R. F. Ryan in Salem. The building will be 105x165 in size, and will cost about \$80,000.

**Library**—Architects Sutton & Whitney have been commissioned by the Library Board at Hood River to prepare plans for a modern brick library to cost \$17,500.

**Gymnasium**—Architect Newton C. Gauntt prepared plans for a one-story frame building, 46x60, to be erected by the Yacolt School District.

**Business Building**—Architect Earl A. Roberts is preparing plans for a one-story brick building to be erected for James Newland, of Roseburg, Ore., at a cost of about \$5600.

**Residence**—Plans were prepared by Architect H. M. Fancher for a residence to be erected on Arlington Heights at a cost of \$3500.

**Residence**—Architect John Wilson prepared plans for a \$3000 residence for C. H. Watzek, to be erected at Wauna, Ore. Mr. Wilson also prepared plans for a \$3000 residence to be erected at Juneau, Alaska, for B. D. Stewart.

**School**—Architect Wayne L. Mills prepared plans for remodeling and the construction of an additional story to the Linnton School Building, to cost \$4500.

**Masonic Building**—Architect E. E. McClaran has been commissioned to prepare plans for a Masonic building to be erected in Tillamook, Ore. The building will be a two-story pressed brick, 78x105, and will cost approximately \$25,000.

**College Buildings**—Architects Bennes & Hendricks have been commissioned to prepare plans for buildings to be erected at the Oregon Agricultural College. There will be a three-

story brick building, to cost about \$60,000, and a gymnasium 175x150 feet in size. The total cost of the work will be \$135,000.

**Store Building**—Architect A. C. Ewart prepared plans for a one-story brick store building to be erected on Front and Columbia streets for Senator Mulkey.

**Theatre**—Plans were prepared by Architect Arthur J. Maclure for a one-story moving picture theatre to be erected at Canyon City for H. L. Kuhl at a cost of \$3000.

## OREGON.

**Business Block**—Corvallis. C. D. Darst will erect a one-story concrete business block, 25x100.

**Storage Plant**—Medford. The Rogue River Fruit & Produce Association has decided to erect a \$40,000 cold and dry storage plant this summer.

**Church**—Monmouth. The Christian Church has decided to build a \$4000 church building.

**Lodge**—Albany. Architect Charles H. Burggraf prepared plans for a \$30,000 building for the Knights of Pythias. The building will be two stories, 100x130, of brick construction.

**Garage**—Silverton. S. K. Bergland will begin work at once on a garage, 28x60 in size.

**Theatre**—Pendleton. C. F. Colesworthy will erect a modern theatre building with a seating capacity of 600, at an approximate cost of \$10,000.

**Lodge Building**—Mapleton. The Odd Fellows have awarded the contract to Jack Gilmore for the construction of a \$4500 lodge hall.

**Lodge Building**—Troutdale. The Masonic Lodge will start work about June 15 on a lodge building.

**School**—Springbrook. Plans have been prepared for a \$5000 school building to be erected by school district No. 56, Yamhill County.

**Business Buildings**—Juntura. Work has been started on a two-story stone building, to cost \$20,000, for William Jones and H. J. Hoffman. Other buildings to be started at once are a 40-room two-story stone hotel, 100x120, for H. B. Courtney; a two-story stone building, 50x100, for M. V. Hart, and a two-story stone building, 55x125, for Irving Honold.

**Garage**—Condon. Work has been started on a garage, 40x84, being erected for Dr. L. L. Taylor.

**Business Block**—Salem. R. T. Ryan announces that he will erect a modern four-story brick business block. The building will be 105x165, and will cost about \$75,000.

**Hotel**—Carlton. Architect E. N. Larry, of McMinnville, has been commissioned by A. D. Brooks to prepare plans for the construction of a two-story brick hotel building.

**School**—Coquille. The Coquille school district has purchased property on which to erect a school building in the near future.

## WASHINGTON.

**School**—Tacoma. Architects Heath & Gove prepared plans for a five-room brick school building, to cost \$20,000.

**School**—Spokane. School Architect Robert C. Sweatt is preparing plans for a four-room brick and concrete school building, to cost about \$20,000.

**Public Buildings**—Sedro-Woolley and Monroe. Architects Saunders & Lawton, Seattle, are preparing plans for \$400,000 worth of buildings to be erected at the State Reformatory at Monroe and the Insane Asylum at Sedro-Woolley.

**Apartment House**—Seattle. Architect James H. Schack has prepared preliminary plans for a six-story apartment house, 120x180, for Bogue & Brown, to cost \$325,000.

**Hotel**—Tacoma. Plans have been started by Heath & Gove for a 16-story hotel building, to be erected for the National Realty Company, at a cost of \$600,000.

**Hotel**—Auburn. Architect V. W. Voorhees, Seattle, is preparing plans for a three-story brick hotel, to cost \$20,000 for W. W. Downing.

**School**—Ephrata. Bonds for \$25,000 have been voted with which to erect a modern two-story brick school building.

**Lodge Building**—Ellensburg. Architect Crawford has completed plans for a three-story building for the I. O. O. F.

**Bank**—Castle Rock. Beezer Bros. prepared plans for a two-story concrete and brick building for the Castle Rock Bank, to cost \$35,000.

**School**—South CleElum. Architects Stephens & Stephens, of Seattle, prepared plans for a two-story four-room brick school building, to cost \$8000.

**Business Block**—Coulee City. W. L. Box will start work at once on a two-story concrete and brick store building.

**School**—Wilson Creek. Bonds for \$20,000 have been voted with which to erect a high school building.



Stock Yards—Spokane. Architect H. G. Ellis has been commissioned by W. D. and J. H. Roberts to prepare plans for a stock yards and the necessary buildings.

School—Colfax. Architect William Swain, of Pullman, has been commissioned to prepare plans for a four-room addition to the North Ward School, to cost \$10,000.

Warehouse—Mondovi. The Washington Grain & Milling Company will erect a reinforced concrete grain warehouse.

Residence—Seattle. Architects Saunders & Lawton are preparing plans for a \$15,000 residence for A. Hambach.

Warehouse—Seattle. Architects Saunders & Lawton have been commissioned to prepare plans for a four-story concrete and steel warehouse, 80x119, for A. Hambach, to cost \$150,000.

Lodge—Bremerton. The Order of Eagles will erect a three-story reinforced concrete building at a cost of \$20,000.

Pavilion—Moclips. Architect C. E. Troutman, Aberdeen, prepared plans for a pavilion, 75x175, to be erected by the West Coast Company.

Country Homes—Spokane. Architect Herbert E. Smith is preparing plans for ten country homes to be erected for the Country Home Development Company at a cost of from \$3300 to \$7200 each.

Business Block—Leavenworth. Paul Weigand is having plans prepared for a one-story brick business block, 80x105.

Church—Tacoma. Architects Heath & Gove are preparing plans for a \$20,000 church for the McKinley Park Methodists.

Store Buildings—Tonasket. Architects Keith & Whitehouse, Spokane, are preparing plans for a reinforced concrete store building, to cost \$15,000, for C. E. Blackwell.

Apartment House—Seattle. Hans Pederson prepared plans for a three-story frame apartment house, to cost \$40,000.

Residence—Seattle. Architect Ellsworth Storey prepared plans for a \$5000 residence to be erected for R. N. Evans.

Yacht Club—Seattle. Architect John Graham has prepared plans for a two-story club house, to be erected on Bainbridge Island, for the Seattle Yacht Club.

School—Marcus. Architects Sweatt, Levensque & Co., of Spokane, have been commissioned to prepare plans for a \$15,000 reinforced concrete school building of six rooms.

City Hall—Colfax. At a meeting of the city council it was decided to build a city hall, to cost \$12,000.

Residence—Seattle. Architects Bebb & Mendel have been commissioned to prepare plans for a three-story residence for Mr. Blaine, to cost \$100,000. The same architects have prepared plans for a two-story warehouse for the Wenatchee Fruit Growers' Exchange, to cost \$40,000.

Business Block—Everett. G. Nichlason will erect a two-story brick building, to cost \$20,000.

Warehouse—Seattle. Sears-Roebuck Company is having plans prepared for a nine-story addition to their building. The building will be 120x120, of reinforced concrete construction, and will cost about \$1,000,000.

Store—Kent. Architect John W. Dow, Spokane, prepared plans for a \$15,000 store building, to be erected for Berlin Bros.

Apartment House—Seattle. Architect James Schack prepared plans for a three-story brick veneer apartment house for C. D. Stimpson, to cost \$35,000.

Commissary—Hillyard. The Great Northern Company will build a commissary building, 30x100 in size.

Warehouse—Tacoma. Architect S. C. Irvin prepared plans and let the contract for a six-story concrete warehouse, 80x100, for the Tacoma Grain Company, to cost \$60,000.

School—Stanwood. Plans were prepared by Architect G. C. Kennedy, of Everett, for a brick school building.

#### IDAHO.

Store—Kellogg. E. P. Webber will erect two concrete store buildings at a cost of \$6500 each.

Hotel—Kellogg. J. D. Conell will erect a twenty-room brick addition to a three-story hotel building.

School—Grangerville. Jack Turner has the contract to erect a two-story concrete and brick school building having 14 rooms.

School—Priest River. Bonds for \$15,500 have been voted with which to erect a modern school building.

#### SAN FRANCISCO.

Synagogue—Architect G. R. Lansburgh has plans completed for a synagogue for the First Hebrew Congregation of Oakland. The building will be a steel frame structure faced with stone and terra cotta.

Garage—Plans have been completed by Architect Willis K. Polk & Co. for a reinforced concrete garage to be erected in Oakland for Cuyler Lee at a cost of \$45,000.

Business Block—Plans for the Chas. C. Moore building have been completed by Architect Nathaniel Blaisdell. The building will be two-story, 113x129 feet, and will cost \$8000.

Church—Architect Wm. A. Newman has been commissioned to prepare plans for a \$7000 church and parish house in Oakland.

Factory—Architect Smith O'Brien completed plans for a three-story mill construction factory building for the C. H. Workman Packing Company, to cost \$45,000.

Hotel—Architect F. D. Voorhees is preparing plans for a seven-story steel frame store and hotel building, to be erected at a cost of \$100,000, for H. A. Powell.

Office Building—Plans are being prepared by Architect Norman Coulter for an eight-story bank and office building to cost \$200,000.

Apartment House—Architect C. W. Dickey is preparing working drawings for a three-story \$60,000 frame apartment for B. F. Durphy.

Commission House—Plans are being prepared by Architect Wm. H. Crim for a one-story reinforced concrete commission house.

Residence—Architect Wm. H. Weeks is preparing plans for a \$20,000 country residence to be erected near Los Gatos for M. A. Laveaga.

Business Blocks—Architect O. G. Traphagen has been commissioned to prepare plans for a four-story steel frame business block to be erected in Honolulu at a cost of \$500,000.

Theatre—Architect G. A. Hansburg has started plans for a Class A theatre building to be erected for the Orpheum Amusement Company at a cost of \$300,000.

Church—Plans were prepared by Architect Ed. V. Foulkes for a \$30,000 steel frame church building to be erected for the Bakersfield Congregational Church.

Town Hall—Architect Wm. H. Crim, Jr., has been commissioned to prepare plans for a \$10,000 town hall at Los Gatos.

Residence—Architect Henry C. Smith has completed plans for a \$45,000 brick country residence for J. J. Graves.

Apartment House—Preliminary sketches are being made by Architect G. W. McCall for a six-story apartment house for Major McClenehan, to cost approximately \$60,000.

Residence—Architects Bakewell & Brown are preparing plans for a two-story frame residence for Horace Miller, to cost \$20,000.

Residence—Architect Henry C. Smith is preparing plans for a \$30,000 country residence to be erected near Redwood City.

#### BRITISH COLUMBIA.

Hotel—Victoria. Architect Jesse M. Warren is preparing plans for a six-story mill construction hotel for the Victoria-Phoenix Brewing Company. Mr. Warren is also preparing plans for a two-story store and apartment house for R. Randall, to cost \$15,000.

Hotel—Vancouver. Architect Emil Gunther has completed plans for a ten-story reinforced concrete hotel building, to cost \$200,000. The same architect has also completed plans for a six-story reinforced concrete hotel building, to cost \$100,000.

Apartment House and Hotel—Victoria. Architect Milo S. Farwell is preparing plans for a four-story apartment house, to cost \$65,000.

Apartment House—Victoria. Architect Samuel Maclure prepared plans for a four-story apartment house, to be erected at a cost of \$50,000.

Laundry—Vancouver. Architect G. R. Kuffman prepared plans for a three-story reinforced concrete laundry building, to cost \$125,000.

Residence—Victoria. Architect A. W. Milner, Seattle, is preparing plans for a three-story stone and stucco residence for W. A. Lewthwaite, to cost \$30,000.

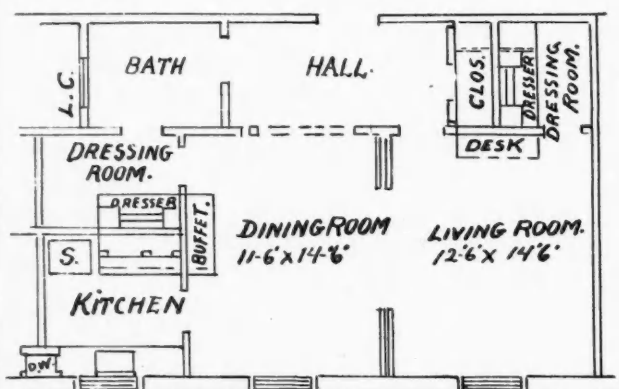
Store and Rooming House—New Westminster. Architect J. F. Watson has prepared preliminary plans for a six-story reinforced concrete building, to cost \$100,000.

Hospital—Vancouver. Architect A. Cox has completed preliminary plans for an isolation hospital, nurses' home and an addition to the Vancouver General Hospital. The buildings will be of brick construction, and will cost \$325,000.

Theatre—Vancouver. Architect J. J. Donnellan is preparing plans for a fireproof theatre building, 75x120, to cost \$150,000.

Apartment House—Victoria. Architect J. J. Donnellan is preparing plans for a five-story, 140x105 apartment building, to cost \$200,000.

Theatre—Victoria. Plans are being prepared by Architect J. J. Donnellan for a fireproof theatre building of steel and concrete construction, 60x120 in size, to cost \$125,000.



THE ABOVE THREE ROOM FLOOR PLAN  
OF THE

Maximum revenue  
from minimum  
space

## Holmes Disappearing Bed Co.

369-372 Arcade Annex,  
Seattle; 225 South Wall  
St., Spokane; S. B. Cooke,  
422-3-4 Failing Building,  
Portland; R. 210 Riggs-  
Selman Building, Van-  
couver, British Columbia

With the sliding doors, is equal  
to any five rooms, usually given  
to Apartment Houses.

## The HOOVER

An Electric Suction Sweeper  
of Remarkable Efficiency



THIS NEW SWEEPER is meeting  
a daily increasing demand as the  
reports of its success are spread  
by those who are using it. It airs,  
shakes, sweeps and suction-cleans carpets  
and rugs. Its method of cleaning is radi-  
cally different from other suction cleaners.  
The Hoover runs with scarcely any effort,  
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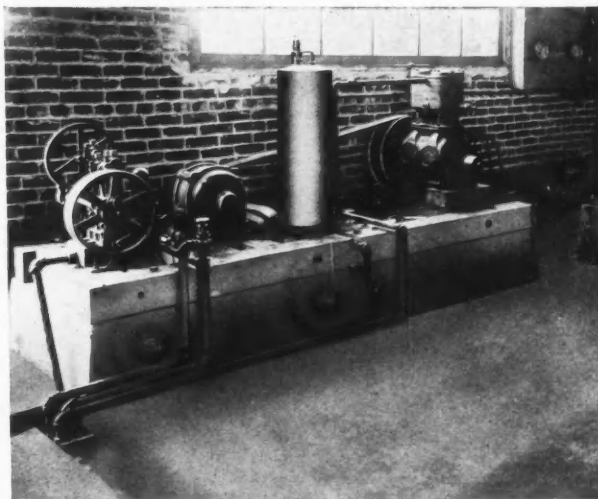
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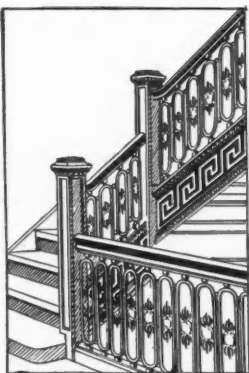
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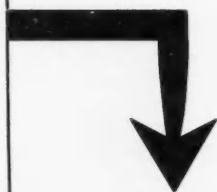
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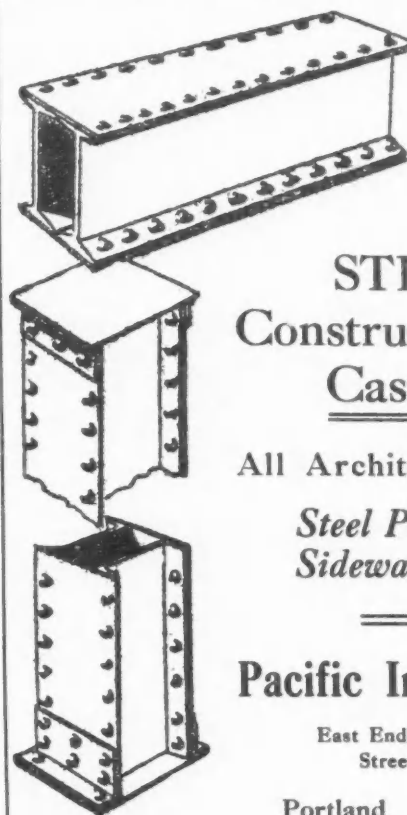


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